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**SUPER STAR
SPECIAL**

JOAN CRAWFORD

**Dramatic Movie
Queen of the
Silver Screen**

**Collectors bonanza
of Crawford photos**

**"Those Car Barns"
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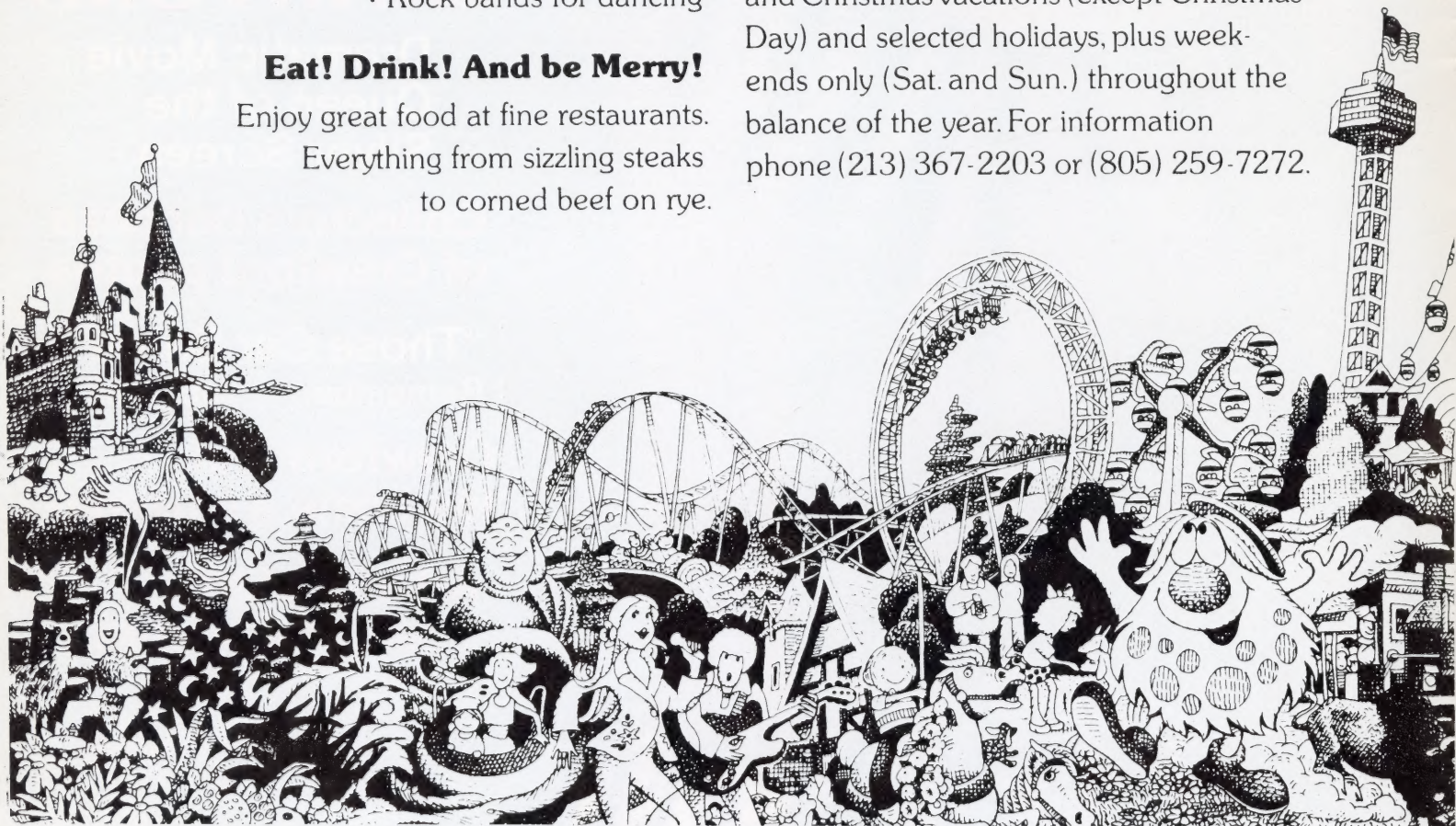
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ON THE COVER

Original unpublished photo of Joan Crawford who reigned for fifty years as one of Hollywood's glamour queens. Photo courtesy of Dore Freeman.

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PUBLISHER/EDITOR: Dorothy H. Denny

CONTRIBUTING EDITORS:

Lee Graham, Robert Kendall, Glo Davis, Teet Carle,
Kirk Crivello, Sue Hart, Bill Erwin, Larry Kleno, Elmer Pasta,
L. Allan Smith, Jess L. Hoaglin, John Ringo Graham,
Doug Elmo Brooks (London correspondent)

ART DIRECTOR

Doti Fiorello

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AUGUST 1977/\$1.00

Hollywood's all Time Glamour Queen-Joan Crawford



The sophisticated Crawford pose.

by Robert Kendall

When Jack Warner was once asked to define a star, he claimed he could in two words . . . Joan Crawford! Crawford was a Hollywood motion picture star of the first magnitude. Her unforgettable eyes, her emotions surfacing so magnificently, and her haunting voice remind us there is only one Crawford. The studio couldn't roll out duplicates and cash in on the similarity, for it would be impossible to find a personality so unique. And thus Joan Crawford did reign supreme as a true super-star, whose regal bearing, poise and polish, placed her in a class by herself.

On Monday, the ninth of May I spoke with Joe Hoenig in his Beverly Hills office concerning a Hollywood Studio cover story about Crawford's comeback.

"Miss Crawford will be flying out to the coast in two weeks," Hoenig explained, "She has found a script she likes, and is coming out for story conferences about changes she feels are needed. The film will be shot in the Mediterranean."

"This is wonderful," I told Joe, "Back in 1971 when Miss Crawford was here for her book press conference I couldn't cover it as I had to be in Palm Springs at the same time. But now, I'll be glad to interview her."

I reminisced a moment, "At the Ice Follies premiere I had a chance to speak with Crawford about an article that was done by a reporter whom we both knew who always considered Joan Crawford his favorite star. To sell the syndicated story to newspapers around the world, the reporter had blasted Crawford, hoping to make a lot of money on the story. The story did sell, and then he felt guilty

"Joan Crawford could never die, come to think of it as . . . long as celluloid holds together and the word Hollywood means anything to anyone — she never will."

George Cukor
"New York Times"

because he knew he'd betrayed his favorite star. It was wonderful to see how Joan Crawford could easily rise above such slurs because she recognized the motives behind them, she quipped with a smile, "you know he never did have a good story."

Giving me a firm handshake, she turned away to go to her seat at the Ice Follies. So now, after all those years, I felt it was my chance to do that "good" story. But the very next day after speaking with her publicity man about Crawford's comeback movie, the afternoon TV program was interrupted with the tragic news that film great Joan Crawford had died unexpectedly, with no previous illness.

The story we'd planned about her comeback cannot be written. But we can present Hollywood Studio Magazine's salute to a great star, and a grand lady — Joan Crawford. A woman who could never be defeated on the screen or off — in life, or in death. For even in death, Joan Crawford's magnificent movie roles will never cease to entertain and inspire on theaters and TV screens around the world.

Crawford had a lot of the cards stacked against her from the start. Her parents were divorced when she was a few weeks old. By age nine she was waiting tables to attend a private school. She never went further than sixth grade in her formal education. She ran away from home to become a chorus girl in Kansas City, Chicago, and Detroit. It was in Detroit, Schubert spotted her, and brought her to Broadway for his production, "Innocent Eyes."

When an MGM executive saw her, he took her to Hollywood where she signed a movie contract with Metro.

The name Lucille Le Sueur, which was given her when she was born in San Antonio, Texas was changed in Hollywood to Joan Crawford when the studio in a blaze of publicity ran a fan mag campaign to pick a new name for their great new star.

Joan loved to dance, and she won "Charleston," and "Black Bottom" dance contests in Hollywood night spots. Soon, she was cast as a chorus girl in "Pretty Ladies," and "The Taxi Dancer," but it was her role in "Our Dancing Daughters" in 1928 which firmly established her star in the Hollywood movie firmament.

"Our Modern Maidens," and "Our Blushing Brides" followed in rapid succession, as MGM moguls recognized that Crawford's name had become box-office magic. The MGM Publicity mills went to work, and Joan Crawford was given the Golden-Era movie star build-up which meant her name would soon become a household word. Fan-mags featured the fabulous Crawford face on their covers, newspapers did stories on every aspect of her life, and the Hollywood gossip columnists worked overtime.

Crawford married Douglas Fairbanks Jr. in 1929. They had co-starred together in "Our Modern Maiden." Crawford wanted to improve herself, and did. She took French lessons, studied classical music, and collected antiques. Her first marriage lasted four years, and for the same number of years she was married to Phillip Terry, her second husband. Crawford was also married to Franchot Tone for a time.

"Grand Hotel" an all-star MGM box office hit, carried Crawford

to the pinnacle of Hollywood stardom. After this, she was cast in the classic Maugham masterpiece, "Rain." And here is where she scored again as the unforgettable Sadie Thompson.

Two years ago when I was visiting Pago Pago, where "Rain" is set, I discovered the imprint of this great movie was easy to see. The place where Sadie Thompson lived is a local shrine, a spot all tourist guides will take you to. Maugham's book and stage hit, coupled with Crawford's portrayal of sorry Sadie's plight, remind one of how far the influence of a truly great performance can extend.

Crawford became one of MGM's most durable stars. Again and again she was rated in the top ten box office money-makers. But after 17 years at MGM, she yearned for more dramatic latitude. Finally, she decided to make her move to Warner Brothers.

Her move proved to be one of wisest in her career. For at Warner's she won the coveted Oscar for her unforgettable portrayal of the brutal career woman Mildred Pierce in the movie of the same name. She concerned herself with raising her four adopted children: Christopher, Christine, and the twins, Cathy and Cindy.

Her film career went into high-gear, with "Humoresque," "Possessed," "Daisy Kenyon," "Flamingo Road," "The Damned Don't Cry," "Goodbye My Fancy," "Sudden Fear" and more — all following in rapid succession.

Then, after ten years away from her home studio, MGM rolled out the red carpet to welcome Crawford back . . . back to where she had soared to stardom as a dancing girl. "Torch Song" in technicolor put Crawford back in her dancing role, adding songs for her to sing, and putting her beautiful legs on display again, indicating she had lost none of her glamour. 4000 fans turned out for the Hollywood premiere of this picture.

In 1954, she scored yet another personal triumph with an unusual western, "Johnny Guitar."

Her marriage to Pepsi-Cola executive Alfred N. Steele in 1955 brought her much happiness. Together, they actively promoted Pepsi-Cola. When he died in 1959, Crawford continued as an active board member of Pepsi-Cola Co. She would travel approximately 150,000 miles a year doing promotional work when she wasn't busy making movies or appearing on TV.

The teaming of Joan Crawford with Bette Davis in "Whatever Happened to Baby Jane?" brought out the greatness in both stars. Together they made the screen sizzle, the boxoffice jingle, and the critics applaud.

During her Hollywood heyday, Crawford was often tagged "The Empress" because of her grand style, and gracious manners. She lived in a 27-room mansion, dressed magnificently, and was always groomed beautifully.

Yet, beyond all the poise, charm and polish was a genuine down-to-earth human being. When movie columnist Dorothy Manners once came to Crawford's home, she found her scrubbing the kitchen floor. Crawford smiled, and explained, "it's good for the figure."

"I've never been afraid of hard work," Crawford once said, "because I started at an early age."

Crawford never kept movie crews waiting. She was on the set early, with her lines well memorized, the model of a good professional, which she obviously was.

During fifty years in films, she made 80 movies. She wrote her own life story, and promoted the book in a nation-wide tour in 1971.

She never failed to send letters to people to thank them for anything they did for her. She continuously corresponded with her fans, whose loyalty and devotion she treasured deeply.

Crawford was larger than life, bigger than the Crawford legend. For the role she played best — that of the self-made strong-willed woman was the role she lived so well in real life.

George Cukor, who directed Crawford in "The Women," "A Woman's Face," and "Susan and God" put it this way: "She wore a face like a Greek mask, perfect from any angle."

And that about sums up Joan Crawford — for whether you look at her great film portrayals, her elegant life-style, or her gracious, thoughtful manner to those she worked with, or to the loyal fans who always loved her, she was indeed inspiring from any angle.



Crawford returned to MGM for the first time in ten years to start rehearsals on "Torch Song."



Joan Crawford — always beautifully groomed, and magnificently dressed.



Hollywood rolled out the red carpet in honor of Joan Crawford and the gala film capital's premiere of MGM's "Torch Song" drew more than 4000 fans, stars, film industry luminaries, and civic and state leaders.

Feodor Chalipin, famous Russian Baritone, chats with Joan Crawford and Franchot Tone, during a visit to MGM.

Between takes — Crawford chats with Spencer Tracy.



Crawford as she appears in "Grand Hotel."



Crawford loved to dance as this still reveals. Dancing partner is Tony DeMarco.



Joan Crawford had a fondness for polo ponies and spent a lot of her time at the famed Riviera Country Club.



The enigmatic face, the Crawford trade-mark.



Joan Crawford emotes . . . while rehearsing a scene in Columbia's "He Kissed The Bride," in which she co-starred with Melvyn Douglas.



Joan Crawford was visited in her set dressing room by Dick Powell while she worked in "Queen Bee" at Columbia.



Having fun on the set of an early MGM Crawford musical.

SALUTE TO A STAR



Dramatic Movie Queen of the Silver Screen

1925 PRETTY LADIES
 1925 OLD CLOTHES
 1925 THE ONLY THING
 1925 SALLY, IRENE AND MARY
 1926 THE BOOB
 1926 TRAMP, TRAMP, TRAMP
 1926 PARIS
 1927 THE TAXI DANCER
 1927 WINNERS OF THE WILDERNESS
 1927 THE UNDERSTANDING HEART
 1927 THE UNKNOWN
 1927 TWELVE MILES OUT
 1927 SPRING FEVER
 1928 WEST POINT
 1928 ROSE-MARIE
 1928 ACROSS TO SINGAPORE
 1928 THE LAW OF THE RANGE
 1928 FOUR WALLS
 1928 OUR DANCING DAUGHTERS
 1928 DREAM OF LOVE
 1929 THE DUKE STEPS OUT
 1929 HOLLYWOOD REVUE OF 1929
 1929 OUR MODERN MAIDENS
 1929 UNTAMED
 1930 MONTANA MOON
 1930 OUR BLUSHING BRIDES
 1930 PAID
 1931 DANCE, FOOLS, DANCE
 1931 LAUGHING SINNERS
 1931 THIS MODERN AGE
 1931 POSSESSED
 1932 GRAND HOTEL
 1932 LETTY LYNTON
 1932 RAIN
 1933 TODAY WE LIVE
 1933 DANCING LADY
 1934 SADIE McKEE
 1934 CHAINED
 1934 FORSAKING ALL OTHERS
 1935 NO MORE LADIES
 1935 I LIVE MY LIFE
 1936 THE GORGEOUS HUSSY
 1936 LOVE ON THE RUN
 1937 THE LAST OF MRS. CHEYNEY
 1937 THE BRIDE WORE RED
 1938 MANNEQUIN
 1938 THE SHINING HOUR
 1939 THE ICE FOLLIES OF 1939
 1939 THE WOMEN
 1940 STRANGE CARGO
 1940 SUSAN AND GOD
 1941 A WOMAN'S FACE
 1941 WHEN LADIES MEET
 1942 THEY ALL KISSED THE BRIDE
 1942 REUNION IN FRANCE
 1943 ABOVE SUSPICION
 1944 HOLLYWOOD CANTEEN
 1945 MILDRED PIERCE
 1946 HUMORESQUE
 1947 POSSESSED
 1947 DAISY KENYON
 1949 FLAMINGO ROAD
 1949 IT'S A GREAT FEELING
 1950 THE DAMNED DON'T CRY
 1950 HARRIET CRAIG
 1951 GOODBYE MY FANCY
 1952 THIS WOMAN IS DANGEROUS
 1952 SUDDEN FEAR
 1953 TORCH SONG
 1954 JOHNNY GUITAR
 1955 FEMALE ON THE BEACH
 1955 QUEEN BEE
 1956 AUTUMN LEAVES
 1957 THE STORY OF ESTHER COSTELLO
 1959 THE BEST OF EVERYTHING
 1962 WHAT EVER HAPPENED TO BABY JANE
 1963 THE CARETAKERS
 1964 STRAIT JACKET
 1965 I SAW WHAT YOU DID
 1968 BERSERK
 1970 TROG

"Those Car Barns"

Jack Oakie knowing we were publishing a tribute to Joan Crawford, a close friend of his over the years sent this story to HSM as one of his personal remembrances of a great actress and a loyal friend.

by Jack Oakie

"Oakie, do you remember your first date, and some of things it led to?" I was recently asked.

"I most certainly do!" I said without hesitation. "Her name was Louise Patterson, and she was the prettiest girl in Muskogee, Oklahoma, and I was secretly in love with her right up to our first date. It was on November 12, 1908, when she came to the masquerade party that was given for my 5th birthday. I wore a real baseball suit, and was sure she was going to find me irresistible. She came as "Mrs. Wiggs Of The Cabbage Patch." She was so beautiful, it didn't matter that she won the prize for the best costume, which was the biggest red Indian-rubber ball I had ever seen. What did matter was that she spent the whole afternoon bouncing the ball with Mace Harrison! My best friend!

Well I guess that threw me, and led to my determination to prove that I could play ball better than anyone in all of The Oklahoma Indian Territory. No matter what size or shape I've been one of the happiest ball players ever since.

When we went up to live in New York City, to attest to my resolve, I made the number one basketball team at De La Salle.

Down under the Queensborough Bridge, on the rockiest diamond imaginable, I played baseball with "The Hudson River Dock Rats," and believe me that good old hard solid early training stood me in good stead when I played baseball for Paramount. When the Studio bought Ring Lardner's famous baseball play, "Elmer The Great" they felt that Walter Huston who had created the part on the stage was too old to play it in the movie, so I got the part. Elmer Kane is still my favorite part, and the audiences could tell I wasn't faking it. I could throw a ball.

Then they felt that I could carry one too so they had me tackle the game of football. I played in "Collegiate," "College Humor," "College Rhythm," "Touch-

down," and then when Paramount Pictures ran out of titles, Twentieth Century Fox picked up the ball, and had me carrying it again in "Rise and Shine." I was 37, and played a freshman, Linda Darnell was 17, and played a senior, we sang and danced in the Mark Hellinger Production directed by Allan Dwan to music and lyrics by Ralph Rainger and Leo Robin, with dances by Hermes Pan.

I still love to play ball, but now I don't run, I just enjoy walking after that small hard white one, and I've been lucky. In golf tournaments I've won salad bowls, plates and cups. It's been a picnic.

"Come on Oakie," my interrogators complained. "We didn't mean a date that close to the turn of the century." Once again I was being reminded that I'm over seventy. "Update that date a little." They suggested. "Alright," I said. "There is a date, that of all dates, always comes to mind first because that was the date that led me to Hollywood, and the movies." "That sounds more like it."

"Well, I was a late teenager, and she was an early one, and it happened when I was in the chorus of Messrs. Lee and J.J. Shubert's musical, "The New Winter Garden Revue," "Innocent Eyes."

We were still breaking in the show out of town before coming into New York's beautiful New Winter Garden Theatre.



The big number we were working on was a ballad called "Organdy Days." The romantic music was written by Sigmund Romberg, and Jean Schwartz. The dance arrangements were by choreographer, Seymour Felix.

The girls were dressed in billowy organdy gowns, and the boys wore white tie and tails. Our French star Mistinguett, from the Casino de Paris, also did a specialty in the number. It was a formal number and I always felt elegant dancing in it.

While playing the Detroit Shubert Opera House, three of the girls left the show, and Zeke Colvin our stage manager had to find replacements for them.

"Oakie, come on up town with me tonight after the show, I want to catch "The Ernie Young Revue." Zeke said, "You have a good eye for the ladies, you can help me pick three girls for the replacements."

So we saw the Ernie Young Revue and I pointed out three girls who were dancing in it that night.

Zeke thought that one of the girls I had picked was a little too plump, and her eyes a little too big. "Look at those glims!" he said. "They're so big they look like they're going to pop right out of her head!"

But I thought she was the most beautiful



Although Jack Oakie is retired from films he has a second avocation at which he has become exceedingly successful. As a writer of autobiographical anecdotes he is eagerly sought after by various publications. His stories have appeared in Variety, Modern Maturity, Saturday Evening Post, Holiday, Photoplay, Performing Arts, Readers Digest as well as many leading U.S. Newspapers. At present he has a book of forty five interesting anecdotes ready for publication and a publisher. Final printing is being held up as they want him to promote the book by going on the road. "Going on the Road" to sell a book is not my type of work," Jack says.

girl I'd seen since "Mrs. Wiggs Of The Cabbage Patch."

All three girls got the job in our show, but because the Shuberts had a rule that all the boys and girls working in their shows were forbidden to fraternize, I never did get to meet them.

It was on the train going into New York that I finally took the liberty of approaching the girl with the great big eyes. I was nervous, expecting that there probably was another Mac Harrison around somewhere. But it wasn't like that at all. She was so easy to talk to. It seemed we both had been dreaming about the same things all our lives. We both wanted to be great dancers.

"I want to be the most famous ballroom dancer in the world." She said. "Someday I'm going to dance with Maurice. I don't know how, but I dream about it all the

time. Can you imagine the thrill of being his dancing partner?"

"Well." I said. "Someday I'm going to be a big Musical Comedy star, I want to sing and dance and have a style all my own. You know like Harry Richman. He sure has style!"

After we opened at The Winter Garden in New York, in order to keep dreaming we had to break the Shubert rule. The old car barns, where the trolley cars were housed, and repaired, and turned around, were right back of The Winter Garden from 50th Street to 51st Street and 7th Avenue to 6th Avenue, and easy to get to for our secret meetings. We'd sit, and and dream, and try out new dance steps. We were told the Shuberts made their rule to keep us on our toes, but breaking it never interfered with our dancing one iota. Our dreams kept us so light hearted

we had more elevation than any of the other dancers on the stage.

Years later the car barns were torn down, and The Hotel Manager, and The Roxy Theatre were put up right on the spots where we had had our 'Secret Special Meetings'. Then the New York run came to a close and I was asked to go on the road with the show. The Shuberts gave me a raise and a specialty number so I said, yes, I'd go. But she said, "No I'm going to join 'The Passing Show,'" and she left for Atlantic City.

Just before we left New York to open in Providence, she called me from Atlantic City. "Meet me at Pennsylvania Station." She said. "I've got to talk to you."

"I'm going to be tested for the Movies!" she said, as we came up out of the station to 34th Street.

"Who says so?" I asked. She was so excited she didn't seem to make good sense.

"M.G.M. Harry Rapf from M.G.M."

"Are you sure?" I couldn't believe she was taking the offer seriously.

"Remember you have those great big pop eyes. What if you don't photograph, you'll be giving up a good job." I tried to warn her.

"I'm going to make the test." She had decided she was going to take the chance.

"You sure you know what you're doing?" I asked again. I didn't want her heart to be broken.

She knew what she was doing, so we wished each other good luck, and said goodbye.

I went on tour with "Innocent Eyes," and she went on to test for the Movies. It was January 1925.

After "Innocent Eyes," I went into "Artists and Models," and then I went into Vaudeville with Lulu McConnell.

I began to see her in Movies, and while on tour I'd watch for her pictures. She became more, and more beautiful on the screen and showed more, and more skill in her talented performances. Once in a fan magazine interview she talked about me as her steady boy friend.

It was two and a half years later, June 1927, I followed her out to Hollywood. I made movies at Paramount, and she was at M.G.M. and there was no car barn between us, for years. Finally one night, I attended a gala premier. It was a formal affair and I wore white tie and tails. As I entered the lobby of the theatre a voice over the back of my shoulder whispered: "I haven't seen you look like that since 'Organdy Days'." I turned around singing: "When hearts are young in Organdy Days." There she was, the date that led me to Hollywood, now known the world over as Joan Crawford.

"Jack. Don't you wish that we could get into a chorus today?" She asked. We laughed . . . enough years had passed for us to know that we had left those dancing dreams behind us at the old car barns, which were also no longer there.

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JOAN CRAWFORD



Joan Crawford's father operated a theatre in San Antonio, Texas, where she was born on March 23, 1906, so it was natural that she should early develop a love for the mimic stage. Fond of dancing, she became a chorus girl after completing school at Kansas City and was dancing in "The Passing Show" when Metro-Goldwyn-Mayer gave her a screen test. Her name then was Lucille LeSueur

Joan Crawford, or Lucille LeSueur as she continued to be known until a national contest brought her present name, was immediately given a contract after her screen test and her first picture, "Pretty Ladies," was released in 1925

When the colorful musical show "Rose Marie" was made as a silent picture, James Murray was leading man and Joan Crawford appeared in the title rôle

Dore Freeman-A Crawford Fan for 50 years

By ALJEAN HARMETZX

In the weeks since Joan Crawford's death, People, The-National Enquirer, The Associated Press, The London Times, The Los Angeles Times and two dozen other publications have telephoned Dore Freeman.

"Anyone who wants to know anything about her has always called me," Mr. Freeman says. He is a 65-year-old bachelor with thick gray hair and two gold chains around his neck, and his house on the outskirts of Beverly Hills is a Crawford museum.

There are 5,000 photographs in plastic sleeves and a piano he bought for \$800 simply to have a place to display a few pieces of sheet music with her picture. His walls are crowded with plaques and tributes she received and then sent on to him when the walls of her own New York apartment got too crowded. Tributes from the National Restaurant Association, the Professional Beauticians, the Ad Club of Indianapolis. There is even a framed drawing that the cartoonist Milton Caniff ("Terry and the Pirates") inscribed, "Happy Birthday 1964 for Joan Crawford, who was the inspiration for the Dragon Lady."

Mr. Freeman cannot quite explain why it was Joan Crawford with whom he became infatuated at the age of 15 in the darkness of a Louisville, Ky., movie theater, nor why the infatuation lasted 50 years. "Because of her gorgeous eyes," he begins. "She was so alive, so vivacious. More than that, she had to work for what she got, had to hustle for it. It wasn't given to her on a silver platter."

Only one thing was ever given to Isadore Freeman on a silver platter — a job at M-G-M, courtesy of Joan Crawford. He sits in a cracked leather armchair and remembers himself as a 22-year-old Western Union messenger boy in New York. "I used to bribe all the other messenger boys to let me deliver telegrams to her. I used to meet the 20th Century Limited because a lot of times she was on the train. I used to find out what theater she was going to and then get the cops to put her car first in line. After a while she would walk toward me when the show was over because she knew I'd have the car arranged.

"Once she gave me a gold watch. She was at the train station and the reporters were pestering her to tell them if she was going to marry Franchot Tone. Tone was on the train, but she didn't want them to know. I shouted, 'Say, "Time will tell, Joan."'" That's what she told them. And

the next day she bought a gold watch for me at Alfred Dunhill's."

The gold watch is in a Bell jar in Mr. Freeman's living room, along with her wig from "Torch Song" and a bow from her dress in "The Gorgeous Hussy." "But her friendship, that's the gift I treasure most," he said. In 1935, he asked if she could help him get a job at M-G-M. She recommended him as waterboy and supply clerk to the artists in M-G-M's New York office. "One other guy was being interviewed. So, during his interview I went to the Capitol Theater — it was opening day for 'The Gorgeous Hussy' — and I talked to the screen. I told Joan how much I wanted the job and when the picture was over, I called, the job was

"The star who has given glamour to millions of people — will always be remembered."

Dore Freeman
Joan Crawford's
life-long fan.

mine."

In 1945, he transferred to the studio in Culver City. For 20 years his chief responsibility was handling the hundreds of still photographs taken on every movie set to be used for publicity. Discarded stills, which he salvaged, formed the nucleus of his Joan Crawford collection. But he also has each official portrait from her first sitting in 1925 to her last in September 1976. That last portrait sits on his \$800 piano. She is holding her dog, Princess,



Joan Crawford, One of Last Film Queens, Dies



Joan Crawford in 1959

Joan Crawford, one of Hollywood's last true movie queens, died Tuesday of a heart attack. She was 69.

She was found dead in her East Side Manhattan apartment about 10 a.m. by a maid, a spokesman said. She had no previous history of heart trouble.

In a career that spanned more than 50 years and 80 films, she won one Oscar, for her title role in "Mildred Pierce" in 1945.

She was best known for roles in which she played self-made, strong women who fought hard for success but usually had to pay a price for that success.

In some ways, her life followed her roles.

Miss Crawford was married four times. She divorced actors Douglas Fairbanks Jr., Franchot Tone and Philip Terry, but was widowed by the man she said made her happiest, Pepsi Cola executive Alfred Steele. He died in 1959 after three years of marriage.

After Steele's death, she took a seat on Pepsi's board of directors and served as the company's goodwill ambassador until the last few years, when she was said to have become reclusive.

She had no children of her own, but adopted four and had four grandchildren. She was living alone when she died.

Her film roles ranged from "chorines" and flappers in the '20s to career women, repressed older women and, finally, in 1962, the victimized sister in the suspense-horror classic

"Whatever Happened to Baby Jane?" Her last film, "Trog," was made in 1970.

In addition to her portrayal of an ambitious mother in Mildred Pierce, her best performances were in "Dancing Lady," (1933), "The Women" (1939), "Harriett Craig" (1950), "Sudden Fear" (1952), "Johnny Guitar" (1954) and "Queen Bee" (1955). Her "Queen Bee" role was the epitome of the tough, driving woman, and speaking of it once, she said, "Really, I love playing bitches."

In her Hollywood heyday, she lived in a 27-room mansion and was sometimes referred to as "the empress," because of her grand style.

But her beginnings were not so grand.

She was born Lucille Le Sueur in San Antonio, March 23, 1908. Her parents were divorced when she was a few weeks old, and she accompanied her mother to Oklahoma and then to Kansas City.

By age 9, she was waiting on tables to earn tuition to attend private school. She went no higher than sixth grade with formal schooling.

Even then, she recalled later, she knew she wanted to be an entertainer.

She started out as a chorus girl as a teen-ager in Kansas City, Chicago and Detroit, where producer J. J. Shubert noticed her and hired her for his Broadway production of "Innocent Eyes."

Five months later, a Metro-Goldwyn-Mayer executive spotted her and arranged for a screen test.

In 1925, she went under contract to MGM, an association that lasted 18 years and saw her become a star.

The studio initially paid her \$75 a week, gave her a bit part in a silent called "Pretty Ladies," starring Zasu Pitts, and changed her name to Joan Crawford.

She didn't like the name. "Crawford sounds like crayfish," she once complained to a studio executive.

"Be grateful it's not cranberry," she was told.

Her screen success at first was due to her shapely legs, dancing ability, and an almost perfect bone structure. "She had a face like a Greek mask, perfect from any angle," George Cukor, who directed her in "The Women," "A Woman's Face" and "Susan and God," recalled Tuesday.

Her first big role came in 1928 with "Our Dancing Daughters," which

established her flapper image. She then went on to comedies and increasingly dramatic roles and became one of Hollywood's top 10 money earners in the '30s and '40s.

"She started out as a beauty, a personality," Cukor said. "She made herself into an actress."

"I've never been afraid of hard work," she once said, "because I started at an early age."

In describing her, writers, friends and colleagues in the movie industry spoke of her determination, her discipline and her endless efforts to improve herself.

When she married Douglas Fairbanks Jr. in 1929, for example, she felt insecure about bringing such an uneducated background to such an illustrious family.

During that marriage, she took French lessons, diction lessons and struggled to improve her vocabulary. She studied classical music and started collecting antiques.

She never forgot the glamor of early Hollywood. She once said: "I always try to look like a star by appearing in public as well groomed as possible."

"She believed in the Hollywood legend," Cukor said, "and was a creature of it."

Services were pending Tuesday.

At her own request, she will be cremated.

L.A. Times

FOR 50 YEARS, A CRAWFORD FAN

Continued

and appears to be gazing at the artifacts spread across the walls in front of her. Though Mr. Freeman invited her several times, she never visited her shrine. Now Mr. Freeman has offered to take the dog if none of Joan Crawford's four adopted children want to keep it.

He opens a small autograph book. She has signed her name nearly a hundred times. "To Dear Dore." "To Precious Dore." "To My Friend, Dore." One signature is dated 1952, when she returned to M-G-M after a long absence to make "Torch Song." Dore Freeman made sure the studio really welcomed her home with banners strung across the walls and a red carpet all the way to her dressing room.

The last signature is dated Oct. 14, 1971. "During the last years she never liked to go into public any more," says Mr. Freeman. "She was a movie star, a glamour queen." It would take so much time to prepare herself to be seen, and Joan was always "perfection" itself.

He closes the autograph book. He has willed his house to a friend who has promised to keep it as a Crawford museum. "Each of her marriages lasted four years," he says. "But my friendship lasted 40 years."

—New York Times
Courtesy Dore Freeman

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A Walk into Yesterday

Mail questions to Hollywood Studio Magazine, P.O. Box 5815, Sherman Oaks, Calif. 91413.

by John Stewart

I HAVE A MOVIE STILL OF MARIE WILSON WITH THE WORD SALLY ON THE BACK, DID SHE APPEAR IN SUCH A FILM?

No, but in 1938 she played Sally in "The Invisible Menace." It is probably from that film.

Eddie Peters
Des Moines, Iowa

HOW MANY ACTORS PLAYED CHARLIE CHAN?

George Kuwa 1926, SoJin 1928, E.L. Park, 1929, Warner Oland 1931-1938, Sidney Toler, 1938-1947, and Roland Winters 1947-1949.

Florence Yates
Topanga, Calif.

HAS THERE EVER BEEN A MUSICAL FILM CONSISTING ENTIRELY OF SINGING AND NO DIALOGUE?

Only one comes to mind, "The Blue Danube" in 1931 starring Joseph Schildkraut and Brigitte Helm. Herbert Wilcox directed this artistic failure.

Sidney Payne
Boise, Montana

WHAT WAS ROUBEN MAMOULIAN'S FIRST FILM?

"Applause" made in 1929 starring Helen Morgan.

Gerald Wise
San Diego, CA

IN WHAT FILM DID OTTO PREMINGER PLAY A GERMAN HEAVY?

"Margin for Error" 1941.

Carlos Montez
Buenos Aires, SA

SEVERAL PEOPLE HAVE ASKED FOR REAL NAMES, HERE ARE A FEW:

Rudolph Valentino—Rudolpho Alfonso Raffaello Pierre Filibert Guglielmi di Valentina d'Antonguolla; Stewart Granger—James Stewart; Karl Malden—Malden Sekulovich; Bruce Cabot—Jacques de Bujac.

Several requests

WAS LON CHANEY THE FIRST QUASIMODO? I DON'T THINK SO. You think correctly. Henri Vorins played the role in "Esmeralda" a French film in 1906. Chaney was the fourth actor to play Quasimodo.

Steve Dubovich
Cleveland, Ohio

JOAN FONTAINE IS ALWAYS CREDITED WITH "NO MORE LADIES" SHE DID NOT APPEAR IN IT. Ah, but she did, billed as Joan Burfield, her real name is Joan de Beauvoir de Havilland.

Mary H. Ford
Washington, D.C.

WERE GEORGE SANDERS AND HIS BROTHER TOM CONWAY EVER IN A PICTURE TOGETHER?

"The Falcon's Brother" in 1942.

Jerry Aarons
Oakland, Calif.

WHATEVER HAPPENED TO GUY MADISON, CAN YOU TELL ME HOW OLD HE IS AND HIS REAL NAME?

Robert Ozell Mosely, born Jan. 19, 1922 in Bakersfield, California. He made a few Italian westerns in 1972, but has had no offers recently.

Lydia Smalley
Atlanta, Georgia

HOW MANY FILMS DID GEORGE BRENT MAKE WITH BETTE DAVIS?

Eleven

WHO PLAYED THE GALE SONDERGAARD ROLE IN THE ORIGINAL "SEVENTH HEAVEN?"

Gladys Brockwell

GEORGE MELIES "A TRIP TO THE MOON" 1902 HAD MELIES IN THE CAST, DO YOU KNOW WHO ELSE?

There is no official record, however, Mr. Melies recorded the following in a letter: Bluetta Bemon as the Lady in the moon, Victor Andre, Delpierre and Farjaux-Kelm-Brunnett. The stars were portrayed by ballet girls from Theatre du Chatelet and moon imps by Folies-Bergere acrobats.

WHAT YEAR WAS CLARA BOW DUBBED THE "IT" GIRL?

1927 after appearing in Elinor Glyn's story "It."

WHO PLAYED CATHERINE BARKLEY IN "A FAREWELL TO ARMS" IN 1932?

Helen Hayes opposite Gary Cooper as Frederic Henry with Adolphe Menjou as Lt. Rinaldi.

BETTE DAVIS PLAYED IN "A POKET FULL OF MIRACLES," WASN'T THAT A REMAKE OF "LADY FOR A DAY?"

Miss Davis recreated May Robson's role of Apple Annie.

WHO PLAYED WILSON IN UNIVERSAL'S "HARVEY?"

Jesse White.

Terry Young
Macon, Georgia

Fifty Popular Actresses Flirted with stardom



Lilli Palmer with Rex Harrison

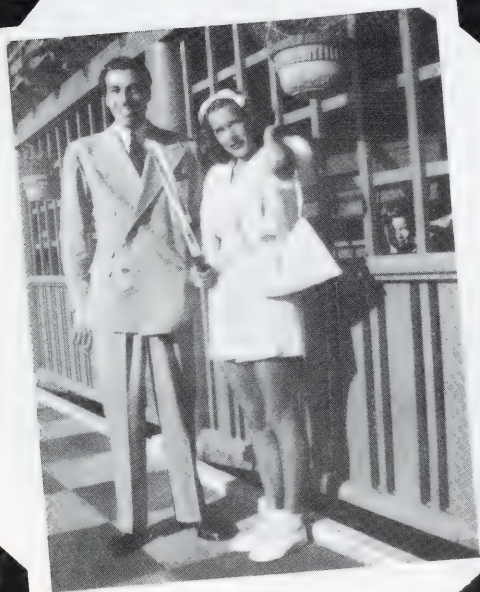


Anita Sten

These are the candid shots we promised you last year when we ran their male counterparts—performers who failed to reach the ultimate plateau. Some of these women, Anna Sten and Anna Naegle for two, received tremendous studio build-ups, but failed to capture the public's fancy. Others, stage stars like Nancy Kelly and Betty Field, couldn't duplicate that success on film, lacking that necessary screen charisma. Most of the girls in these shots, after their contracts expired with the studios, entered the uncertain world of free-lancing, played in forgettable programmers, then faded into retirement. Nevertheless they had their fans, and I was one, or I wouldn't have been chasing them around with my camera.

In future issues readers can look forward to *never before published photos* of leading men, funny ladies, character actresses and actors, legendary ladies, comedians, singing and dancing favorites, all time greats and child stars.

Chester Morris



Jinx Falkenburg with Cesar Romero

Lee Graham's Scrapbook

COLLECTION OF UNPUBLISHED
CANDID CAMERA PHOTOS



left to right

Priscilla Lane
Andrea Leeds

Lynn Bari
Florence Rice

Pat Patterson
Wendy Barrie

Maureen O'Sullivan
Sigrid Gurie

Sally Eilers
Gail Patrick

Nan Grey
Anne Shirley



Anita Ekberg left to right
Anita Louise with Rupert Hughes,

Nancy Kelly with Lee Graham
Margaret Lindsay with young fan, Lee Graham

Ellen Drew
Madge Evans

Ann Dvorak
Judith Allen

Gloria Stuart
Marjorie Weaver

Ann Ruthertorn
Patricia Ellis

Continued next month

Take off your shoes.

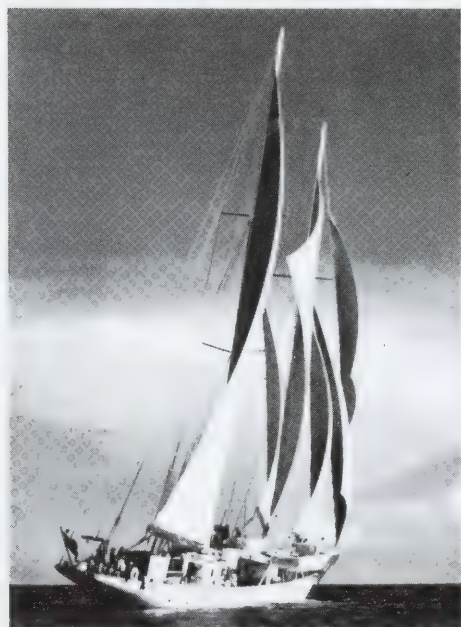


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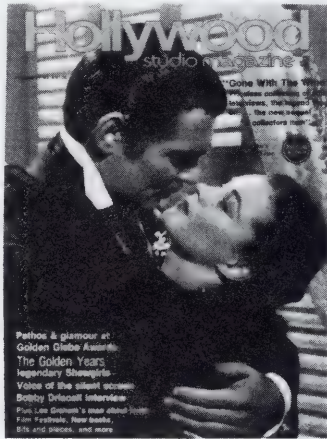
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★ "Calem's Encounter," Universal Studio News, A Bear by the Tail/Hanna Barbera, etc. A very few left. *25 left*

8. JULY 1966—VOL. 1 NO. 2

★ "F" Troop series—ABC, Early Days of Hollywood—1925, Hanna Barbera's Elite Painting Corp, Disney Filmmaker, etc. A few left. *15 left*

9. AUGUST 1966—VOL. 1 NO. 3

★ "The Big Cage" Where are they now? The legend of Valentino, Early Days of Hollywood/1925. Cover is a real Universal Studio collectors item. A very few left. *39 left*

10. SEPTEMBER 1970—VOL. 5 NO. 5

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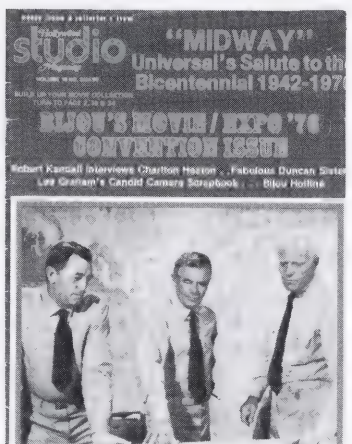
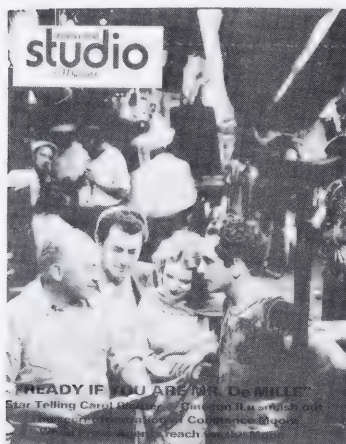
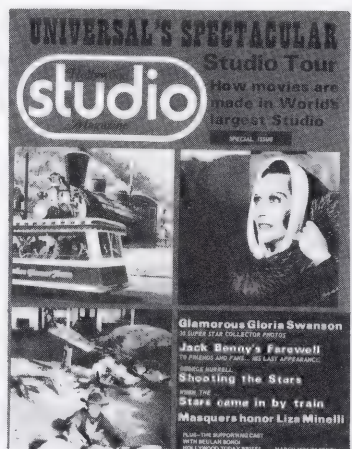
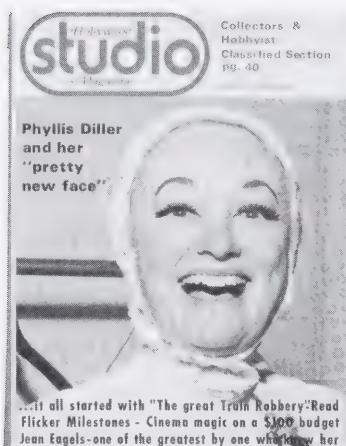
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INDEX OF SOME OF THE ARTICLES APPEARING IN THESE ISSUES.

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Phyllis Diller and her "pretty new face"—cover

Jean Eagles—one of the greatest by one who knew her

Flicker Milestones—the good ol' days

NOVEMBER 1974—VOL. 9 NO. 7

"Doris Day waves a flag for Good News"—cover & story

Versatile Jean Hagen

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Star Telling Carol Richter

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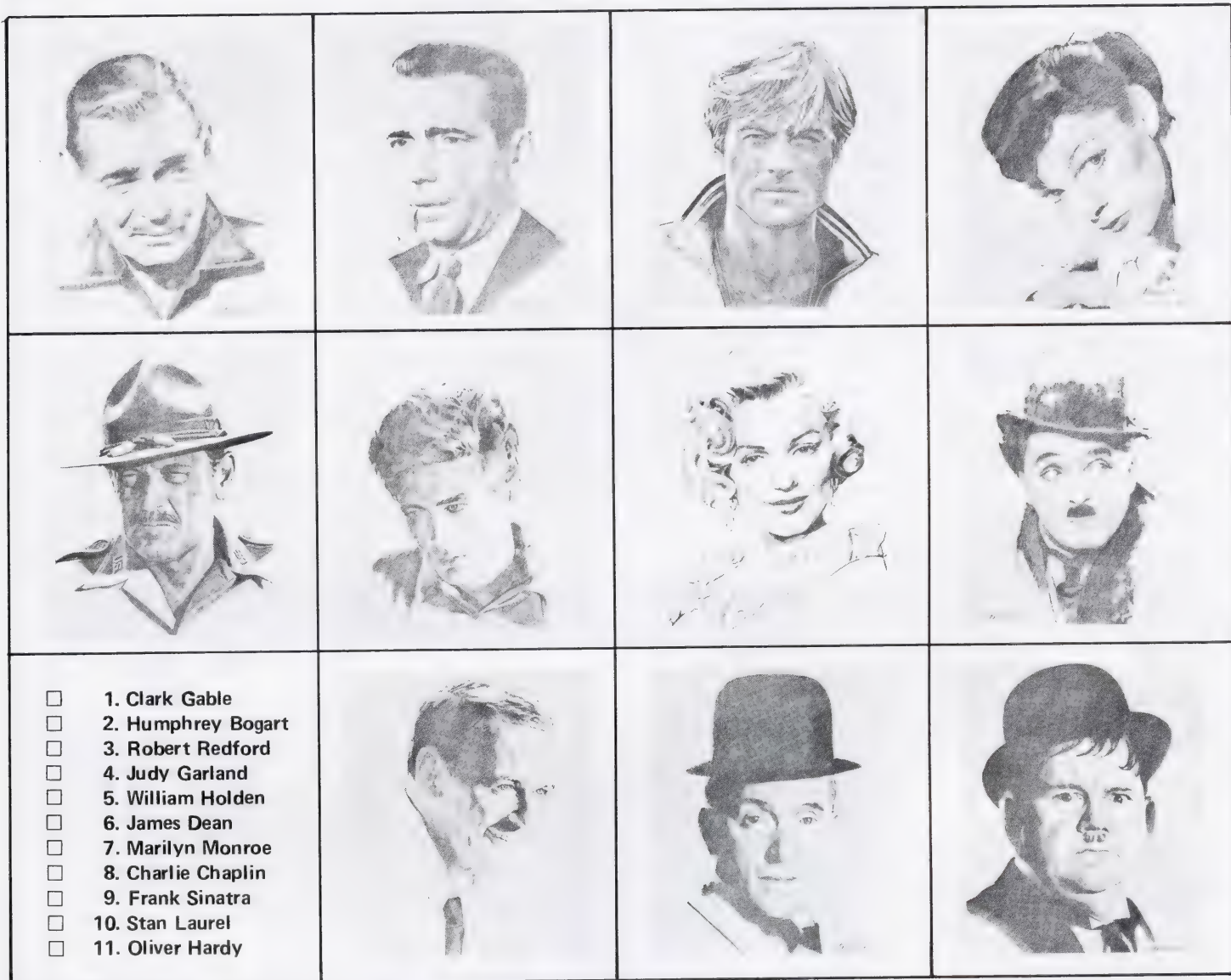
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(long trailers)

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Phantom Of The Paradise
Solvent Green
Cheyenne Social Club
Mission Batangas

#138—color
An American In Paris
Gone With The Wind
Till The Couds Roll By

#139—b&w
Bogart Does A Red Cross Ad
Broadway
Don't Give Up The Ship

#144—b&w
Rebel W/O A Cause
In Cold Blood
A Night To Remember

GIT ALONG LITTLE DOGGIES 6 reels with Gene Autry, Smiley Burnette and The Maple City Four. Its the ranchers vs. the crooked oil-drillers while Gene helps the beautiful daughter of the town banker who will lose it all if the well runs dry. Plenty of comedy relief, song and romancing in this Republic western classic. S8S—\$87.50, 16mm—\$132.50

STARPACKEE 1934 - with John Wayne, Verna Hillie and Yakima Canut. The town of Little Rock is held in fear by a mysterious criminal known as the "Shadow", who rustles cattle and robs stagecoaches with little regard for human life. A very young John Wayne takes on the job of sheriff and solves the many mysteries in this action packed well plotted yarn. S8S—\$87.50, 16mm—\$132.50 (6 reels)

SAGEBRUSH TRAIL—6 REELS- 1933 with John Wayne, Lane Chandler, Yakima Canutt, Wally Wales and Art Mix. This is definitely one of the best of the very early Duke's. A good, strong plot of Wayne, an escaped convict, falling in with a band of outlaws, first as the cook and later taking part in hold ups. This one has everything you would be looking for in a good "B" western. 6 reels - S8S—\$87.50, 16mm—\$132.50.

HARD HOMBRE-1931-reels with Hoot Gibson, Tina Basquette, Jessie Arnold and Jack Byron. Church going, peace loving Hoot lands a job as ranch foreman at El Martini Ranch. Naturally, a neighboring ranch er has been stealing Senorita Martino's cattle, and Hoots first order of the day is to get them back. Lots of real nasty, greasy charachters in this early sound western effort. S8S—\$87.50, 16mm—\$132.50

WEST OF THE DIVIDE 1933 5 reels, John Wayne, Virginia Faire Brown, Yakima Canut. The Duke masquerades as Gat Ganns, a wanted killer and joins a gang whose leader had murdered his father. He discovers a girl in a deserted cabin, with a bullet wound in the head and in the ensuing complications learns that the gang wants him to murder her father. A thrilling western with some genuinely rough action sequences and some good hard hitting scraps. 16mm—\$111.50, S8S—\$73.50.

COLOR LOGO REEL Contains Paramount, 20 Century Fox, RK0, Warner Brothers Merrie Melodies beginning and The End, RK0, Warner Brothers, AIP, 20th Century Fox Cinemascope, Columbia, Hollywood Luxury Cinema, Hollywoods Most Important Motion Picture In Years, Universal Studios, Paramount, Intermision, Columbia, 20th Century Fox scope. 16mm - \$25.00. S8S—\$17.50.

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MARCH OF THE WOODEN SOLDIERS (1934)

The charming Victor Herbert operetta comes to life filled with music, song and the comic antics of Laurel and Hardy. pre-print was a mint 35mm. release print.

MARCH OF THE WOODEN SOLDIERS: 7 reels 16mm \$168.85

TREE IN A TEST TUBE (1943)

This is the only known film to survive that the famous comedy team ever made in color. TREE IN A TEST TUBE is a wartime short subject made by Pete Smith. A terrific collectors item, and Thunderbird is offering clear, sharp prints for all to enjoy!

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MOVIE STRUCK (1937)

A small-town girl makes good in Hollywood in this delightful Hal Roach musical comedy. The all-star cast includes Stan Laurel and Oliver Hardy in two hilarious routines, Jack Haley, Patsy Kelly, Mischa Auer, James Finlayson, Walter Long, and Lyda Roberti in a delicious bit as a temperamental movie star. A real gem! (7 reels) 16mm S8S

UTOPIA (1950)

While not considered one of the classic Laurel and Hardy features, UTOPIA is nevertheless interesting. Instead of slapstick, the emphasis is on satire as the boys inherit a desert isle. UTOPIA is the complete, UNCUT version. (8 reels) 16mm, S8S

and a FUNNY two-reeler from the 1920's!

LOVE EM AND WEEP (1927) With Mae Busch

One of the team's funnier silent comedies with several outrageous comic situations. Highly recommended and prints feature the original main titles! (2 reels) 16mm, S8, R8 16mm \$53.35 S8S \$34.65



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THE FLYING DEUCES

Jean Parker Reginald Gardiner

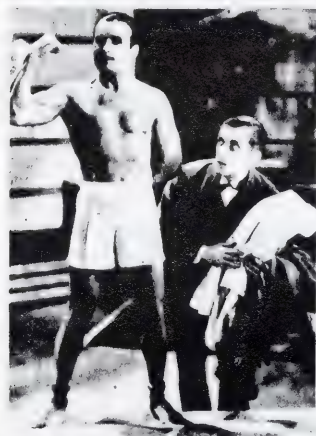
A BORIS MORROS Production Directed by EDWARD SUTHERLAND

FLYING DEUCES

70 Mins.
Stars: Laurel and Hardy, Jean Parker, Reginald Gardiner.
Poor Ollie and Stan decide on suicide because of their failure at love, however, they get talked into joining the French Foreign Legion but soon discover the life of a Legionnaire is not quite what they expected. The film climaxes in a hilarious airplane flight with the boys at the controls. A real laugh Classic.

Released by RKO Pictures. 1939

FLYING DEUCES: (7 reels) 16mm, S8S



TOPPER RETURNS

90 Mins.
Stars: Roland Young, Joan Blondell, Carole Landis, Eddie "Rochester" Anderson.
The famous Topper turns detective as the ghost of a beautiful girl persuades him to discover her killer. Complete with an eerie old house, trapdoors, and secret panels. Excellent entertainment and a film anyone would enjoy.

Released by Astor Pictures in 1940
8 reels 16mm \$194.95
S8S ... \$127.00

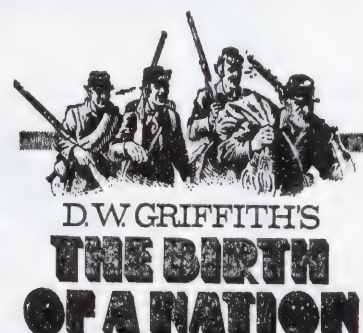


THE VILLAIN STILL PURSUES HER 1940
Hugh Herbert, Alan Mowbray, Buster Keaton, Anita Louise, Joyce Compton, Directed by Edward Cline. Hilarious spoof of the old-time melodrama, complete with hissyabill villain, hero who becomes a drunkard, pure, loyal bride and plenty of slapstick.

VILLIAN STILL PURSUES HER: (6 reels) 16mm, S8S



THE MAN WHO KNEW TOO MUCH 1934
Leslie Banks, Edna Best, Peter Lorre, Frank Vosper. Directed by Alfred Hitchcock. Most film audiences are familiar with the 50s suspense featuring Doris Day and James Stewart. But now, the rarely-seen original is presented, providing an excellent still developing talents. (8 reels) 16mm S8S



THE BIRTH OF A NATION IS NOW AVAILABLE IN THE FOLLOWING FORMATS:
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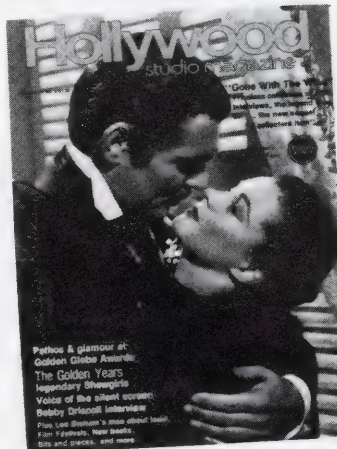
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Our Readers say . . .

Hollywood Studio Magazine:

That exquisite drawing of Dolores Del Rio by artist, Bob Harman in the last issue of HSM was on exhibition for many months here in New York City at the Pub Theatrical, where I first saw it. Thank you for re-producing it for me to enjoy again, and please add my name to those requesting a cover and an article on Miss Del Rio.

Mrs. C. Blumenthal
New York City, NY

"CINEMA CHAT" PHOTO IDENTITIES REVEALED

That "rare" photo, bottom of page 19 in your April issue, was not taken in the twenties, as captioned, nor was it taken at Universal Studios. The group photo of cast and crew was taken at the conclusion of shooting Nancy Carroll's last starring picture, "I Love That Man" at Paramount Studios in the spring of 1933.

In addition to the lovely Miss Carroll at center of picture, spotted among the unidentified technical staff are players Warren Hymer, Edmund Lowe, Lew Cody, Robert Armstrong, Grant Mitchell, Lee Kohlmer, Irving Bacon, Louis Alberni (not Carminati), Leon Holmes and Esther Muir. Perched on stool at Miss Carroll's left is director Harry Joe Brown. It was a pleasure to see this rare picture, and felt your readers should be informed of the correct occasion when it was taken.

May I add a word of thanks for the very enlightening article on Virginia Bruce (too long ignored by the nostalgia press), as well as the superior article on David Manners by that excellent writer, L. Allen Smith! What writing style, and what wonderful insight he gave us into the interesting character of Mr. Manners! I recall Mr. Smith's informative articles on Pola Negri, Thelma Todd and Neil Hamilton and look forward to future writings in your magazine by L. Allen Smith.

Keep up the good work!

Sincerely,
Paul Nemcek

Babson Park, Fla 33827

Ed. Note—Thanks Paul for the corrections. We do try! Glad you liked our articles.

From a new subscriber

Hollywood Studio Magazine Staff:

I received your letter and my GWTW souvenir mag and also Vol. 11, No. 5 today. They were both just great!! I was so happy to see that one of the articles (Olivia DeHavilland Interview) was from my own Vivien Leigh Society's "Curtain Call" and

also to see so many names of people that I know in your letters and classified ad section. Well, I think that is what I wrote before.

Thanks so much for your wonderful magazine. It is so obvious the time and care that your people put into each issue and that is why it is such a good magazine. Keep up the good work.

Sincerely
Debbie Batteiger
Pasadena, Calif.

FAN CLUB NEWS



Here's an exclusive photo and news item for the Beverly Garland Fan Club. Beverly, honorary mayor of North Hollywood, helps Dodie Schulman, board member of the Southern California Motion Picture Council cut the 40th Anniversary cake at Laurel Plaza's "Hooray for Hollywood" party for the council.

Photo taken by Glo Davis, contributing editor HSM.



GIA SCALA fans. Anyone who wants to join our club or share any stories with us please write to me, Dale, 1347 Exposition Blvd., Los Angeles, Calif. 90018.

NEW BOOKS

Milton Josefsberg, in **THE JACK BENNY SHOW**, covers the late performer's career in radio, TV and films, recreating entertainingly and sensitively the popular comedian's life and times. (Arlington \$12.95)

A one-volume collection of 19 issues of the quaterly **THE SILENT PICTURE**. Valuable data on the pre-talkie era in articles on the progress of the art, interviews with directors and performers, filmographies and bibliographies. (Arno Press \$50)

Helen W. Cyr's **A FILMOGRAPHY OF THE THIRD WORLD**, an exhaustive annotated list of 16mm movies, fictional and factual, depicting the history and culture of the emerging countries. (Scarecrow \$11)

In **A TITLE GUIDE TO THE TALKIES, 1964 THROUGH 1974**, Andrew A. Aros provides a master list of all films exhibited in the US during that decade. Data include director, scenarist, literary source, producer, distributor and year of general release. (Scarecrow \$12.50)

Press agent and journalist Irving Drutman spins many light-hearted tales about his days in the entertainment world in **GOOD COMPANY**, a book of reminiscences filled with celebrities' names and their uninhibited capers. (Little, Brown \$7.95)

Photographer George Hurrell has assembled in **THE HURRELL STYLE** a superb gallery of his portraits of Hollywood stars of the last 50 years. Whitney Stine's text discusses Hurrell's methods and his relationship to his glamorous subjects. (John Day/Crowell \$15.95)

Hollywood Players by James Robert Parish and William T. Leonard (Arlington House: \$19.95). For film buffs only, "Hollywood Players" is a genial recognition of 71 of Hollywood's lesser lights of the 1930s. Lynn Bari, Ralph Bellamy, Richard Greene, Wayne Morris, Lee Tracy and Helen Twelvetrees. The book features a fine array of photographs and an impressive amount of research.

ACADEMY OF MOTION PICTURE ARTS SCREEN ACHIEVEMENT RECORDS BULLETIN—published by the Academy of Motion Picture Arts and Sciences—a major reference volume listing the credits and other information related to current films—has been redesigned and computerized to provide more information at less cost.

This reference work is designed primarily for use within the motion picture industry, for film research, educational institutions and students.

The Academy publishes the Screen

Achievement Records Bulletin three times each year. In addition, there is a comprehensive cumulative annual volume. The first two issues of 1976 (January–August— have been combined for the immediate convenience of subscribers during the transition to computerization.

Each issue of the Screen Achievement Records Bulletin contains the following vital information by sections: Alphabetical list of film titles with production companies, releasing companies, approximate completion date, running time, Motion Picture Association of America rating, producers, directors, art directors, cinematographers, costume designers, film editors, sound, music writers and cast; list of individual credits by craft; list of releases by company; and complete list of individuals with references to their films and credits. (\$150 yr. plus postage & handling charge for overseas sub.), 8949 Wilshire Blvd., Beverly Hills, Calif. 90211. Telephone : (213) 278-8990.

Film Festivals

TENNESSEE FILM CONFERENCE

Anthony Slide, coordinator of the National Film Information Service of the Academy of Motion Picture Arts and Sciences, presented "Sound Comes to Hollywood" Eighth Annual Sinking Creek Film Celebration (June) at Vanderbilt University in Nashville, Tenn.

This marks the fourth year Slide has appeared on the program at the Sinking Creek Film Celebration. His trip is part of the Academy Foundation's Visiting Artists Program, with assistance of a grant from the National Endowment for the Arts.

In addition to his duties at the Academy in Beverly Hills, Calif., Slide is a film historian and author. The NFIS, which he coordinates, was established in 1972 to expand research facilities offered by the Academy's Margaret Herrick Library.

Researchers and film scholars use the NFIS to obtain specific information on film history, to order copies (at \$5 each) of still photographs in the Library's collection, and to receive assistance in planning film programming activities.

Nasa's Film "Universe" Wins Top Chicago Film Festival Award

The 10th Annual U.S. Industrial Film Festival has honored NASA's motion picture "Universe" with its Chairman's Special Award, "Best of Festival." Competition for this prize included 970 motion pictures from five nations. The three finalists were Smithsonian Institution's "To Fly," I.B.M.'s "Parade of the Tall Ships" and NASA's "Universe."

"Universe" produced for NASA by

Graphic Films during 1977 has received a nomination for an Academy Award, won a CINE Gold Eagle rating, won a bronze medal at the 19th Annual San Francisco Festival and an award from the Golden Gate Festival.

It will represent the United States as an entry in scores of International Film Festivals during the year. The U.S. Industrial Film Festival in Chicago is rated as one of the five top U.S. film festivals.

ACADEMY'S LIFE MEMBERSHIPS — The Academy of Motion Picture Arts and Sciences has conferred Life Memberships on its members who joined the organization in 1927, the year it was founded.

The 12 members honored with Life Memberships were: J.J. Cohn, George J. Folsey, Lee D. Garmes, H.W. Grieve, Mervyn LeRoy, Lewis Milestone, John F. Seitz, Norma Shearer, Karl Struss, Norman Taurog, King Vidor and Darryl F. Zanuck. The remaining four 50-year members, Henry King, Mary Pickford, Raoul Walsh and Jack L. Warner, had been honored earlier with Life Memberships.

"Life Memberships in the Academy are considered a distinction and are not conferred lightly," according to Walter Mirisch, president of the Academy. "Our bylaws state that such memberships shall include all past presidents of the Academy and others so designated by unanimous vote of the 36-member Board of Governors."



Smile, You're on Candid Camera! A BBC Television documentary film crew has been spending a month in West Los Angeles at Le Lycee Francais de Los Angeles, filming an hour-long show on the school life of teenage actress Jodie Foster, a student at the international school. Filming during a recent Student Bazaar at Le Lycee, film crews watched as Eric Bordagaray of West Hollywood volunteered as "target" for the wet sponge throw — a nickel a sponge — for the benefit of the Student Association's fund. The BBC production is one of the thirteen scheduled for viewing in England starting in January, with simulcast on U.S. television as well. Called "Americans", the series focuses on thirteen different types of Americans ranging from a Wyoming Cowboy, to a



Mickey Rooney is congratulated by Edward S. Shaw and Claudio Guzman on Rooney's upcoming starring role in the feature film, "TRANSWORLD," to be produced by their newly formed production company, Guzman-Shaw Productions.

politician, to a college football coach. "Americans" was created by Desmond Wilcox, head of general features for the British Broadcasting Corporation; John Bird is the director and Adam Clapham is the producer.

Joan Crawford

An industry-wide "Tribute to Joan Crawford" was held at the Academy of Motion Picture Arts and Sciences' Samuel Goldwyn Theatre May 24. AMPAS, the American Film Institute, various guilds, studios, unions, crafts, associated affiliations of the motion picture industry and her numerous friends and coworkers collaborated in this tribute to Joan Crawford, who passed away on May 10. The program included talks by John Wayne, Robert Young, Myrna Loy and George Cukor, along with a screening of a specially produced film highlighting Crawford's long and luminous screen career.

Since 1925, Crawford had been a star of the first galaxy, receiving an Academy Award for "Mildred Pierce" in 1945, and later nominations for "Possessed" in 1947 and "Sudden Fear" in 1952. Among her many movie roles was the classic "Whatever Happened to Baby Jane?" with Bette Davis, "The Caretakers," "The Best of Everything," and in recent years other efforts in the horror genre such as "Straitjacket," "I Saw What You Did" and "Circus of Blood." Her final screen appearance was in Warner Bros.' "Trog" in 1970. She also guest starred in a number of TV series, including "The Virginian," "Night Gallery" and "Sixth Sense."

LEE GRAHAM . . . MAN ABOUT TOWN

At 45, the world's most glamorous grandmother is getting a little matronly (The excessive pounds are from contentment"), but she remains incredibly beautiful. Violet-eyed, violent-passioned **Elizabeth Taylor** seems to have found the happiness which eluded her for most of her adult life. At least that's the way it looked when Elizabeth and John Warner were in town to be honored by the Jewish National Fund for their support of land reclamation work in Israel. Mrs. Warner converted to Judaism before her marriage to Eddie Fisher. The Warners participated in the dedication of the American Bicentennial Park in Israel, during their honeymoon there last year.

Prior to the banquet in the International Ballroom of the Beverly Hilton, Elizabeth and John hosted a cocktail party at the Escoffier Room. Warner alternated between a cigar and pipe as he met Elizabeth's old friends and prominent members of the Jewish community.

Mervyn LeRoy recalled directing Ms. Taylor in "Little Women," adding "I knew her when she was a Gentile." Others saluting the Warners included the mother of the bride, Sara Taylor, who drove in from Palm Springs; Liza Minnelli and Jack Haley Jr.; Marilyn and Monty Hall; Altovise and Sammy Davis Jr.; newlyweds Lynda Carter ("Wonder Woman") and Ron Samuels; Marisa Pavan and Jean-Pierre Aumont; and Edith Head who has been designing Elizabeth's clothes as far

back as "A Place In The Sun."

Ms. Taylor is the first to admit her career is no longer at its peak. That, of course, is due to a succession of bad films culminating with "The Bluebird." Hopefully, "A Little Night Music" will put her back on the throne as Tinseltown's reigning movie queen.

Far more important than the stardom which began when she was 12 with "National Velvet" is her health. Few women have been plagued with so much illness — ulcers, pneumonia, the disc syndrome plus being accident prone (so much so Richard Burton nicknamed her "Ms. A-P"). She still bears a tiny scar from the tracheotomy which saved her life a few years ago.

Today she's the picture of health and looking forward to being "a politician's wife" when Warner runs for the Senate next year.

Outside of being called "Liz," her biggest annoyance is the fact that the farm where she and Warner live in Virginia has become a major tourist attraction. It receives as many visitors (tramping on the lawns armed with cameras and autograph books) as the White House.

The big event of the summer in Las Vegas was **Bernadette Peters** making her debut in the gambling mecca at the Riviera. It may be a blessing in disguise that her series, "All's Fair," was cancelled because Ms. Peters talents weren't utilized

on that show. Don't be surprised if she's back next year headlining at the Riviera.

Bachelorette Bernadette lives in a Sunset Strip apartment occupied by another blonde, Carole Landis, before her tragic death in 1949, the year Bernadette was born.

Rich Little was headlining at the Riviera on the bill with Bernadette. Rich starting preparing early for his career — doing impressions for friends at school in Ottawa, Canada.

When he isn't traveling, Rich portrays Little at a Malibu Beach home with his English wife, Jeanne.

Healthy, wealthy and wise! Everything's **Oakie-doakie** with **Jack**. But it hasn't always been that way.

Fifty years ago this summer a wise-cracking, gregarious chorus boy who had changed his name from Lewis Offield to Jack Oakie quit prancing around in Broadway shows and landed in Hollywood. He had nothing but youth and determination. Then, as Oakie tells it, "I met director Wesley Ruggles, told him how funny I was, and through him got a job at Paramount which I kept for nine years." Anyone over 50 will remember Jack playing football for Paramount College in so many pictures.

To help Jack celebrate his golden anniversary, Dale Olson, with Francine York as hostess, gave a big bash in his hillside home. The star of Jack's first picture,



Elizabeth Taylor Warner introduces her husband, Farmer John, to the doyenne of designers, Edith Head, at Jewish National Fund banquet in honor of the Warners. (Photo by Yani Begakis)



Two of Jack Oakie's leading ladies, Mary Brian and Laura La Plante, help him celebrate his arrival in Hollywood 50 years ago. (Photo by Yani Begakis)



The Robert Youngs and John Wayne remembering Crawford at industry tribute.



Nostalgia, for sure — Maxene Andrews, Johnnie Ray and former child star Gloria Jean at opening of Celebrity Record Shop. (Photo by Yani Begakis)

"Finder's Keepers" (1927), Laura LaPlante and her husband, Irving Asher, drove in from their desert mansion near Palm Springs. Blonde Laura, still wearing the boyish bob she helped popularize in the twenties, doesn't remember most of her 75 films, but she does recall "Finders Keepers" was her favorite.

Whereas Laura LaPlante may not remember, you can be sure Oakie does — vividly. He can rattle off the name of every movie he made, every star and supporting player — even the names of animals with whom he worked.

Among the mob reminiscing about early Hollywood with Jack, in addition to his devoted Vickie, were Mary Brian, Patricia Morison, Jane Withers, Judy Canova, Virginia Grey, Piper (Laurie) and Joe Morgenstern, and Beatrice Kay, escorted by her poodle.

It's common knowledge in Tinseltown that the loyalty of fans exceeds that of producers and friends. **Jeanette MacDonald** still lives in the hearts of her fans. The Jeanette MacDonald International Fan Club observed its 40th anniversary with a 15th Clan Clave to Hollywood.



The Jeanette MacDonald Fan Club observed its 40th anniversary with a Clan Clave in Hollywood, climaxed by a banquet hosted by the star's widower, Gene Raymond, at the Beverly Hilton.

Events began with a presentation of roses at the star's crypt in Forest Lawn, followed by a week-long MacDonald film festival. Watching her decorate those frothy early musicals with Maurice Chevalier where she was getting out of bed or into a bath as she sang, it's hard to believe she later became the dignified queen of screen operetta. But watching Jeanette make love to Nelson Eddy to music, replacing kisses with cadenzas in their Valentine world, it's easy to understand why they became America's singing sweethearts.

The week of films was a prelude to a banquet at the Beverly Hilton hosted by Jeanette's widower, Gene Raymond. Gene's present wife, Nels, refused to accompany him because "It's Jeanette's night." Raymond chuckled, "I've always married strong willed women."

Special guests were Jeanette's sister, Blossom Rock; music man Meredith Wilson and his wife, Rosemary; and Chris and Leon Ames who were observing their 39th wedding anniversary.

Raymond was touched and amazed that although Jeanette has been gone 13 years, the club in her memory continues to grow.

Who could forget Jeanette?

Jane Withers and **Maxene Andrews** co-hosted a big bash for the opening of Don Ovens' Celebrity Record Shop. It was so crowded guests spilled over onto the sidewalk.

In addition to her many charitable works, Jane Withers maintains a big house "built in 1926, just like me" where she is a devoted mother to her two youngest children. She's also a trustee of Hollywood's Church of Religious Science. But the non-smoking, non-drinker is never too busy for friendship. She put the same energy into being a hostess for Don as she does in her other activities.

Maxene, the middle Andrews Sister (in age), is just as loyal as Jane and stayed until the bitter end greeting 200 guests with humor and warmth. Maxene still laughs about the irony of the Greek Andrews Sisters winning their first gold record with a Yiddish song, "Bei Mir Bist

du Schoen."

Working less frequently since LaVerne's death 10 years ago, but still with great success, Patty and Maxene were a big hit on Broadway a couple of seasons back in "Over Here."

Jane and Maxene welcomed singing stars of various eras. Try this group together for a wild sextette: Jack Jones, Sue Raney, Beatrice Kay, Johnnie Ray, Gisele MacKenzie and Gloria Jean.

The film industry paid tribute to the most durable star in its history in the Samuel Goldwyn Theatre at the Academy of Motion Picture Arts and Sciences. It was a pleasant visit rather than a memorial because "**Joan Crawford**" would not have approved of sadness."

Following a welcome by Screen Actors Guild president Kathleen Nolan, George Cukor, who directed Crawford in three pictures ("The Women," "A Woman's Face," "Susan and God"), got the proceedings under way. Not making Joan a saint, Cukor noted that Katharine Hepburn once said, "Every star has the talent to irritate." Cukor added slyly, "Joan had that talent."

Myrna Loy, Joan's oldest friend, recalled their meeting in 1925 on the set of Joan's first picture, "Pretty Ladies," in which Myrna was an extra.

Fay Kanin observed "When her eyes flashed and the shoulders squared, you knew the leading man had met his match." Ms. Kanin introduced one of those who squared off with Joan, Robert Young, her co-star in the screen version of Fay's Broadway hit, "Goodbye, My Fancy." Robert also worked with Joan in "The Shining Hour" and "Today We Live." He remembered that it was during the shooting of "Today We Live" (1933) he and Betty sneaked off and got married.

Leonard Spigelgass, who wrote the narrative for the program, came from Brooklyn where "Garbo was unreachable, Shearer was too swell, and there was only one movie star — Crawford."

John Wayne, who co-starred with Joan in "Reunion In France," was glad the tribute was "like a genteel Irish wake

Down Memory Lane

By Jess Hoaglin



Jan Clayton

A native of Alamogordo, New Mexico, Jan Claytons parents were both teachers but her father eventually became a rancher and farmer. Jan majored in music and drama at Gulf Park College, Mississippi and later became the only alumna ever invited to deliver the commencement address.

A talent contest brought her to Hollywood and eventually on to Broadway and the coveted role of Julie in the original production of "Carousel." She also starred in such top-flight hits as "Show Boat," "The King and I," "South Pacific," "Guys and Dolls," "Auntie Mame" and "Kiss Me, Kate." She won a Tony nomination for her work in "The King and I" and was chosen to re-create her role in "Carousel" by the State Department and Rodgers and Hammerstein for the American Theatre at the Brussels World Fair.

Television fans will best remember Jan as the mother in the long-running "Lassie" series, a show which won the prestigious Peabody Award, special recognition from the Federated Women's Clubs and three successive Emmy Awards from the National Academy of Television Arts and Sciences.

How Jan Clayton keeps up with all her activities is a mystery to most of her friends. In addition to her film and television assignments she is now engaged by Schick Center as a Public Relations spokeswoman; last Fall she made her debut as an author in collaboration with writer-producer Samuel Marx with the biography of Richard Rodgers and Larry Hart entitled "Bewitched, Bothered and Bedeviled" and for a number of years she has traveled extensively lecturing on the stigma of alcoholism. Recently she was assigned to

leave on a tour of Canada and Alaska.

Now living in a charming West Hollywood home Jan admits she is still good friends with all three of her former husbands and their present wives. She has three grown children, Robin Lerner, a buyer at Bullocks, Karen Lerner Perez, wife of Captain Perez of the Mexican Army, and her only son, Joseph Clayton Lerner, a writer who divides his time between the States and Mexico. Her eldest daughter, Sandra, whose father was actor Russell Hayden, was killed in an automobile accident in 1956.

"It is interesting that readers would want to know about me today," Jan commented. "I've been running into such an epidemic of 'fannery', if there is such a word, and I must say I enjoy it tremendously. I never did many films, through no fault of mine. I was available most of the time."

Allyn Joslyn

Allyn Joslyn became one of Hollywood's most versatile and respected character actors because he could not stand routine. The idea started when he was only sixteen after leaving school by mutual consent and set out to conquer the business world. His new job as office boy became more tedious than he had anticipated and progress was slow so he quit after six months and decided it would be more fun and a lot more exciting to be an actor.

"I had appeared in a few school theatricals," Allyn told me when I visited him at the Motion Picture Country Home and Hospital where he is now a patient, "and I had what was considered a fairly good singing voice, plus the fact that a playwright friend of mine encouraged me so I figured I could become a success as an actor."



Joslyn started as a chorus boy in a musical called "Toot, Toot" and eventually crashed the legitimate stage, carrying a spear for John Barrymore in "Richard the Third." Then he had two words to say in "He Who Gets Slapped" that paid him ten dollars. "I was a whiz at pushing buttons backstage," Allyn said, "so I finally got to be stage manager, playing small roles on the side for a total salary of forty dollars a week."

When a friend asked him if he would like to make ten dollars for a half hour's work, he had reservations, wondering whom he would have to kill. But it turned out that it was for radio and for the next ten years he did a total of 3500 radio shows. His record was eight in one day and 32 in one week.

Producer George Abbott rescued Allyn from this merry-go-round by giving him the lead in the stage version of "Boy Meets Girl." Then producer Mervyn Le Roy signed him to a two-picture contract. He made his screen debut in the same Warner Brothers film that introduced Lana Turner to movie-goers, "They Won't Forget." Audiences discovered they couldn't forget Joslyn; neither could the producers, so he appeared in a myriad of films including "Heaven Can Wait," "Only Angels Have Wings," "The Immortal Sergeant," "My Sister Eileen" and "No Time for Comedy." His last appearance on the screen was in "Brother O'Toole," made in 1972.

Joslyn has been married to former actress Dorothy Yockel since 1936. They have one daughter, Linda May, now in the medical profession in Kansas. Following a serious operation last year Allyn has been hospitalized, paralyzed in both legs. His spirits are high and he delights in having company and hearing from friends who have lost track of him

ARTISTRY OF THE NEW ANIMATORS

Part of the new creative team of animators at the Disney Studio, (l to r) Andy Gaskill, Don Bluth, John Pomeroy and Gary Goldman, gather around a "movieola" to view a test reel of animation for Walt Disney Productions' animated cartoon feature, "The Rescuers." Filmed in color by Technicolor, this whimsical story featuring the voice talents of Bob Newhart, Eva Gabor and Geraldine Page, was produced by Wolfgang Reitherman and directed by Reitherman, John Lounsbery and Art Stevens under the executive producership of Ron Miller.



The last of the old-time animators at Walt Disney Productions have been joined by a new group of young artists to produce the studio's newest animated feature, "The Rescuers," and also the forthcoming "Fox and The Hounds."

Starring the vocal talents of Bob Newhart, Eva Gabor and Geraldine Page, the "Rescuers" depicts the adventures of two mice out to save a kidnapped orphan named Penny from the clutches of villainess Madame Medusa, who needs the girl to help find a priceless diamond.

The young artists are being

trained in the Disney tradition by the studio's veteran animators as part of a Talent Development Program now in its seventh year. More than 30 artists have successfully completed the program and are now working in all phases of animation.

One of the directing animators on the film is Don Bluth, regarded as the leader of the new artists.

In 1955, just out of high school, Bluth joined Disney Studios on "Sleeping Beauty," but quit to continue his education. It wasn't until the early 1970s that he returned to

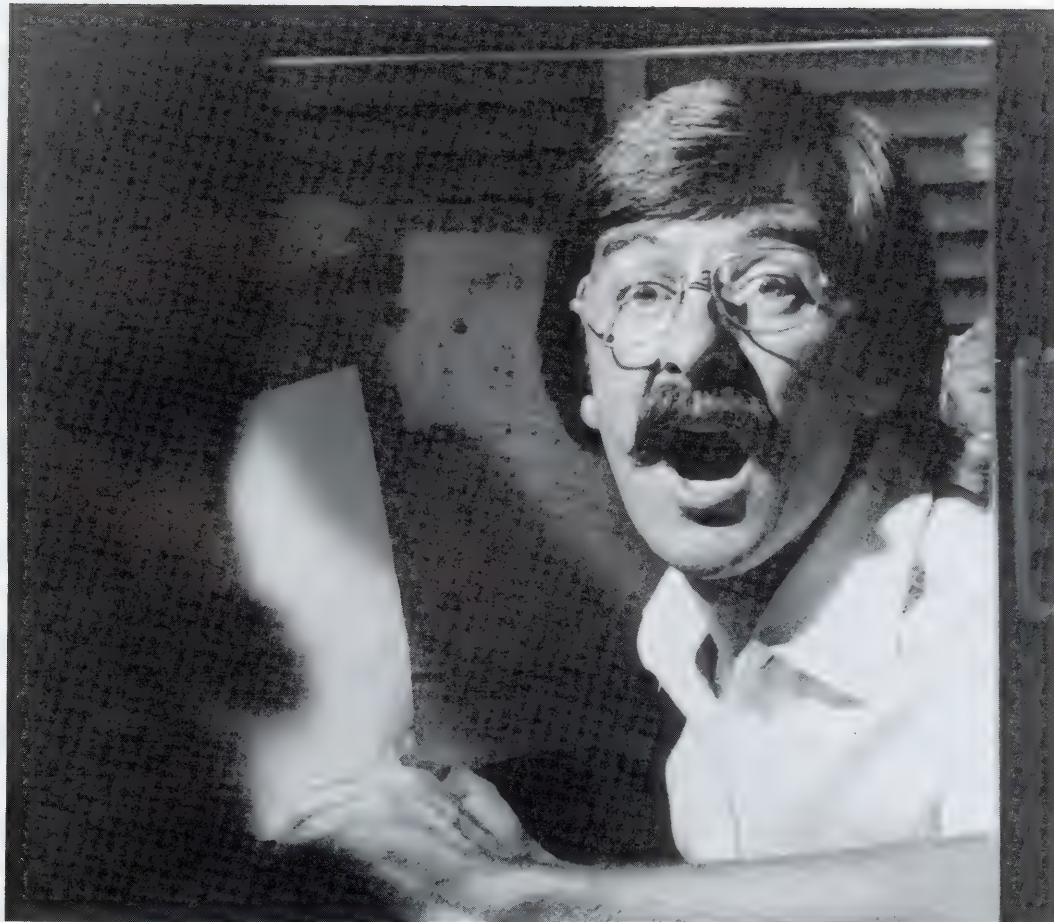
animation. He was the first of the new generation to attain the rank of animator and, in addition to his work on "The Rescuers," he is directing animator on "Pete's Dragon," a combination live-action/animation musical due at Christmas starring Helen Reddy, Mickey Rooney, Jim Dale and Shelley Winters.

Other key animators include Andy Gaskill and John Pomeroy, both still in their mid-20s, and Gary Goldman, 32, who majored in life drawing at the University of Hawaii before coming to

Disney. He's responsible for the opening sequences of "The Rescuers" as well as most of the scenes involving a dragonfly named Evinrude.

Pomeroy, originally an illustrator, set out to become a background artist for Disney, fell in love with animation while enrolled in the Talent Development Program and, he says, hasn't painted anything since. He did most of the work on Penny in the film.

At age 21, Andy Gaskill joined the Disney Program, with previous training in sculpture, not art, at Philadel-



Artist Gary Goldman, one of the new creative team of animators at the Disney Studio, studies an expression in the mirror he will convey to the cartoon characters he is animating.

The Rescuers—Bianca & Bernard getting flight instructions from Bernard the Albatross.



phia's Academy of Fine Arts. Now, just four years later, he, like Goldman and Pomeroy, is a full animator, drawing many of the sequences involving "The Rescuers" heroes, mice Bernard and Bianca.

Besides "The Rescuers," the new animators have contributed their talents to the 1974 featurette "Winnie the Pooh and Tigger, Too." In addition to their work on "Pete's Dragon," they are involved in such future animated Disney films as the featurette "The Small One" and features "The Fox and the Hound," "The Black Cauldron" and a combination live-action/animation feature, "Hero From Otherwhere," all slated for production in the next few years.

In color by Technicolor, "The Rescuers," suggested by the book by Margery Sharp, also stars the vocal talents of Jeanette Nolan, John McIntire, Jim "Fibber McGee" Jordan and Pat Buttram. The Buena Vista release was produced by Wolfgang Reitherman and directed by Reitherman, John Lunsbery and Art Stevens under the executive producer-ship of Ron Miller.

Disney's New Talent Program



DOUG ELMO BROOKS

CINEMA CHAT

Film buffs — For recent material on Stephen Boyd order Volume 10 No. 11, back issue of HSM. See Index on Page 19. Studio Magazine exclusive interviewing by Robert Kendall was one of Stephen Boyd's last interviews.

Actor Stephen Boyd Dies of Apparent Heart Attack

Played Major Roles in 'Superspectacular' Films Such as 'Ben-Hur'

Irish-born actor Stephen Boyd, who lost the memorable chariot race to Charlton Heston in the 1958 motion picture "Ben-Hur," was fatally stricken with an apparent heart attack Thursday while playing golf in Northridge. He was 49.

Police Sgt. Lou Bobbitt said Boyd was riding in a golf cart with his wife, Elizabeth, at the Porter Valley Country Club when he complained of not feeling well and collapsed at 12:27 p.m.

A Fire Department ambulance took Boyd to Granada Hills Community Hospital, where he died at 1:20 p.m. An autopsy will be performed.

Besides his role in "Ben-Hur" as the villainous Mesalla, who used whirling saw-toothed spikes on the axles of his chariot in an effort to demolish Heston's rig, Boyd had top parts in such other "superspectaculars" as "The Fall of the Roman Empire," "The Bible," "Genghis Khan" and "Jumbo."

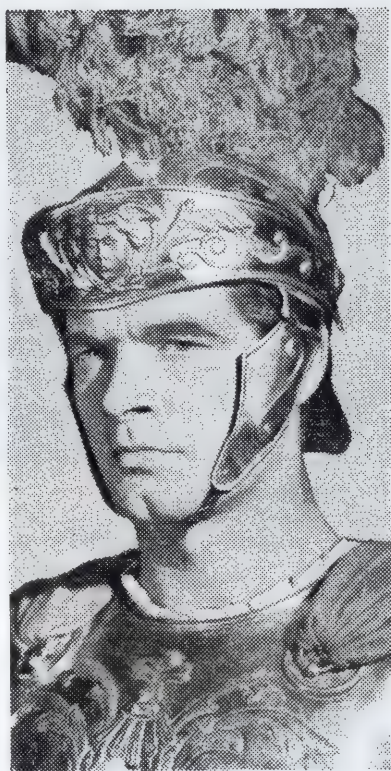
After Heston won an Oscar for his portrayal of Ben-Hur, Boyd quipped that if he had used his spikes sooner in the 15-minute race he would have won the race and possibly the Academy Award.

Among Boyd's other films were "Fantastic Voyage," "The Oscar," "The Bravados," "The Best of Everything," "The Inspector" and "The Third Secret."

He spent six weeks in Britain portraying Marc Antony in "Cleopatra" opposite Elizabeth Taylor, but his scenes never appeared in the picture.

There were so many delays caused by Miss Taylor's illnesses that Boyd had to drop out of the picture to meet other film commitments. He was replaced by Richard Burton.

"'Tis the luck of the Irish," Boyd lamented when shooting resumed on "Cleopatra" with the Welshman Bur-



Boyd as Messala in "Ben-Hur"

ton in the choice Marc Antony role.

Boyd, who stood 6 feet 1 inch and weighed 185 pounds, was noted for his ability to switch easily into any mood for which a script called.

"Indeed," Times critic Charles Champlin wrote in 1966, "the variety of parts Boyd has played over the years has been such as to forestall the emergence of a clearcut and indelible Boyd trademark, that magnetizing personality which attracts the manic clamor of fandom, which is in turn the mark of the star."

"It is probably an ironic tribute to Boyd's craft that he should, in effect, be remembered for his roles rather more than for himself."

Boyd was born William Miller near Belfast on the Fourth of July—a prophetic day, he said in 1963 when he took the oath as a U.S. citizen. He was

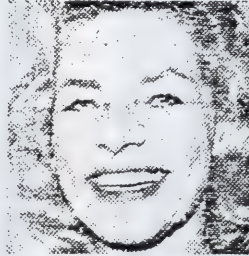


SCENES FROM U.S. MOTION PICTURES, 1954

Top to bottom: *Rear Window* (Paramount) with James Stewart, Grace Kelly; *A Star Is Born* (Warner Bros.) with Judy Garland, James Mason; *Sabrina* (Paramount) with Audrey Hepburn, Humphrey Bogart, William Holden; *Executive Suite* (M.G.M.) with Frederic March, William Holden, Walter Pidgeon, Barbara Stanwyck; *Dial M For Murder* (Warner Bros.) with Ray Milland, Robert Cummings

A star remembers the past

'Bogie...he's a bigger star today' says Bacall



LAUREN BACALL



HUMPHREY BOGART

THE memories came back to Lauren Bacall yesterday, the 16th anniversary of the death of her husband, Humphrey Bogart.

'I'm not in mourning any more. Nobody expects me to wear black. But, of course, it is a very private time,' she said.

'He's a bigger star today because he is ageless,' added Miss Bacall, who is starring in the West End hit show *Applause*.

The Bogie cult is as strong as ever now. Next week the BBC will screen *Casablanca* in which he starred with Ingrid Bergman.

And the film comedy *Play It Again, Sam*, in

which Woody Allen sees himself as Bogie, is playing to packed audiences in London.

Mr Douglas Brooks, Bogart's greatest British fan, said:

'He was and still is the greatest, because he was so genuine... so real. You always felt you wanted to be Bogart's friend. To sit down and have a Scotch with him.'

His back room is a shrine to Bogie's memory. Pinned to the wall are Bogart film posters, Bogart portraits and stills from Bogart films.

Mr Brooks, of Tutteham, North London, has seen every Bogart film at least eight times.

STEPHEN BOYD

Continued

the youngest of nine children.

He made his debut as a radio actor at 8, and, when 18, he joined the Ulster Group Theater.

Boyd later went to England to further his acting career. He toured with small theatrical groups and, between engagements, held various jobs, including that of a cafeteria worker and a doorman at a movie house.

It was while holding down the doorman job that he met Sir Michael Redgrave, who arranged for Boyd to try out with the Windsor Repertory Company. Within two weeks, Boyd landed the lead in one of the company's plays.

He appeared as a leading man in more than a dozen productions, including "A Streetcar Named Desire."

In the late 1950s he made several movies in Britain. One of them, "The Man Who Never Was," in which he played an Irish fanatic, won him critical acclaim and offers from Hollywood.

Boyd appeared often in television roles in recent years, including the lead in the Hallmark Hall of Fame production of "The Hands of Cormac Joyce," based on a story by Leonard Wibberley, in 1972.

Boyd and his second wife made their home in Tarzana. They had no children. He was formerly married to Mariella di Sarzana. That marriage ended in divorce in 1959. -L.A. Times

SCENES FROM U.S. AND BRITISH FILMS, 1954

Top to bottom: *On the Waterfront* (Columbia) with Marlon Brando, Eva Marie Saint, Lee J. Cobb; *White Christmas* (Paramount) with Bing Crosby, Danny Kaye, Rosemary Clooney; *The Caine Mutiny* (Columbia) with Humphrey Bogart, José Ferrer, Van Johnson, Fred MacMurray; *Father Brown* (Columbia, London) with Alec Guinness, Joan Greenwood; *Hobson's Choice* (British Lion-United Artists) with Charles Laughton, John Mills, Brenda de Banzie

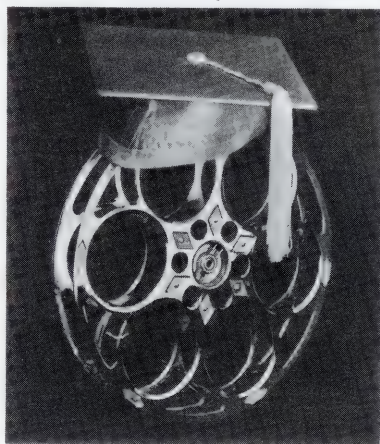
Academy's Student Film Awards



Student film-maker Richard Jeffries with Ray Bolger at the cocktail party for the winners of the 1976 Academy Student Film Awards.



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Five young moviemakers from New York, California, Texas, Massachusetts and Colorado were named winners of the Fourth Annual Academy Student Film Awards. The competition is conducted by the Academy of Motion Picture Arts and Sciences and the Academy Foundation, and is co-sponsored by American Telephone and Telegraph Company.

Honored with trophies and cash grants at an 8 p.m. ceremony in the Samuel Goldwyn Theater in the Academy's headquarters in Beverly Hills, Calif., were:

Dramatic Achievement Award — "Sixteen Down," Carol L. Dysinger, School of Film and Television, New York University. A 24-minute sensitive and humorous account of turning 16 and female, in a suburban broken home. The heroine tries to see the father she's never known. In the process, her older brother finally recognizes her as a human being.

Documentary Achievement Award —

"The Last of the Little Breweries," Frank H. Binney, University of Texas at Austin, A 20-minute look at the misadventures of a German brewmaster who moves to America and starts a brewery in the Czech and German community of Shiner, Texas. The film also examines the community's traditional lifestyle, revealing the reasons for the continued survival of the small enterprise.

Documentary Merit Award — "Guitar Craft," Rob Williams, Western States Film Institute/Metropolitan State College in Denver, Colorado. An 18-minute

film about custom guitar builder Max Kimmel and the craftsmanship and artistry that go into his special hand-made guitars.

Experimental Achievement

Award — "Transcendance," Philip W. Pura, Boston University. A dance/film that transcends itself from simple movement to emotional experience. Animation, rotoscoping, optical printing, negative images and a mathematical equation for editing are used to permute a simple dance leap in this 8½-minute film.

Animation Achievement Award — "The Muse," Paul Demeyer, California Institute of Arts in Valencia. A three-minutes film involving a struggle between the creator and his creative mind (inspiration) and where it all ends.

Binney, Pura, Demeyer and Ms. Dysinger were presented trophies and \$1,000 cash grants. Williams received a trophy and a \$500 cash grant. All of the winners were present to accept their awards.

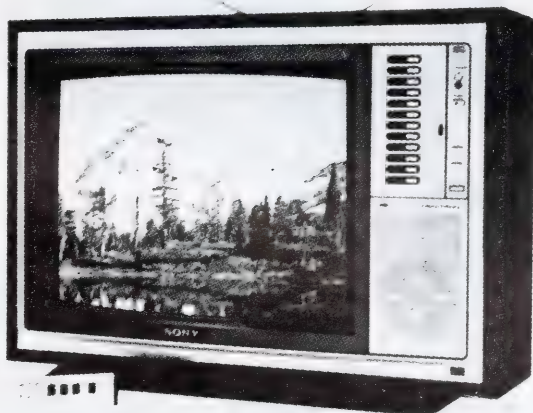
Celebrity presenters were director Frank Capra, actor James Earl Jones, actress Ronee Blakeley, film editor Verna Fields, film animator T. Hee, and producers Steven N. Tisch and Stephen Friedman.

Students throughout the country entered 300 films in this year's competition, conducted by the Academy and the Academy Foundation to recognize outstanding achievement in university and college film production.

As was done in 1976, AT&T will prepare and distribute a program of the winning films on campus' throughout the country through its operating companies.

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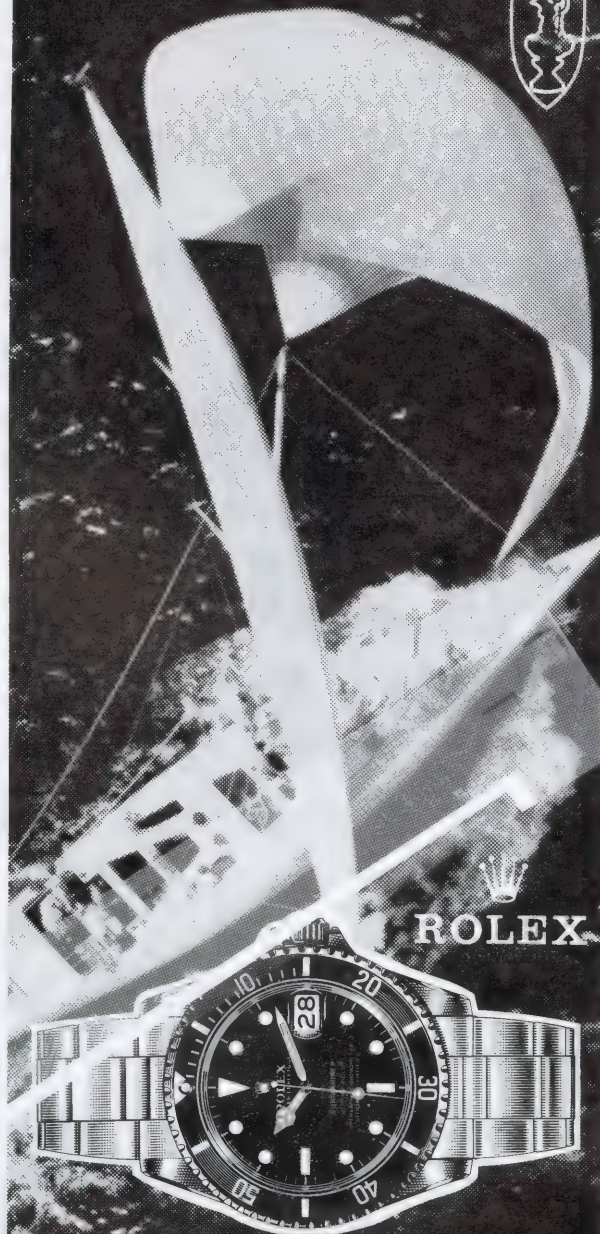
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New Film is Family Affair

"No motion picture ever was made with more love."

That's Bob Allen speaking, talented, young director of Braille Institute's new 26-minute film, "Insight." A master's degree project for Bob and Ted Kowalke, both cinema majors at Columbia College, the film became a community project involving family, —

friends and other students. The film will be used to tell community groups and television audiences about Braille Institute's work.

Director Allen describes himself as "a purchasing agent in a boiler factory trying to break into film because film is more fulfilling than boilers. "Kowalke, a young Canadian camera-

man and film maker, works, when he is not in school, with Mary Tyler Moore Productions.

Allen's and Kowalke's enthusiasm for the film drew other talents to the project: Lee Domez, an artist whose work hangs in collections all over the world, and who designed sets for "The Razor's Edge" and "The Bridge of San Luis Rey," helped with technical aspects. Actress-dancer Pat Sides, who has numerous television credits, Maurice B. Allen, Bob's father and a professional musician who has appeared with the Baltimore Symphony and name bands, and who is a writer-arranger for radio and television, contributed an original score for the film, helped by Harry Allen, a nine-year old prodigy who has had several songs published.

Last, but not least, Sue Ann Sertz a cosmetology student, faithfully kept the "commissary" stocked with bologna and cheese sandwiches during a number of weekend shooting sessions.

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Author Charles Higham, who wrote the best-selling biography, "Kate: The Life of Katharine Hepburn," has given his personal collection of motion picture memorabilia and research materials to the University of Southern California.

The published works of the British-born writer, now a Los Angeles resident, include ten books on show business and four poetry collections.

Included in the Charles Higham collection are scrapbooks documenting the careers of Ziegfeld Follies star and socialite Anastasia Reilly and that of vivacious blonde Leila Hyams, star of films like "Ruggles of Red Gap" (1935) and "The Big House" (1930).

The collection also contains a wide selection of behind-the-scenes views and production stills from such Hollywood classics as "The Ten Commandments" (1956), "Mutiny on the Bounty" (1935), "Anna Christie" (1930) and the Mary Pickford and Douglas Fairbanks early talkie version of "The Taming of the Shrew" (1929), plus personality photographs of celebrities like Ava Gardner, Fay Wray and the Mack Sennett Bathing Beauties.

In addition, rare music cue sheets from the silent era and Paramount press sheets are available to researchers. Manuscripts, galley proofs and photographs from three of Higham's recent books round out the collection.

The Charles Higham collection will be housed in USC's Special Collections Department in Doheny Memorial Library. Δ



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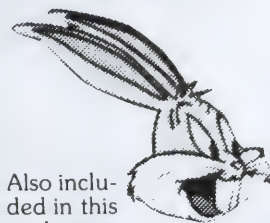
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On the September 10 sailing of the **SANTA MERCEDES**, author and naturalist Michael Weiner will host a "Nature Cruise," Weiner, who has written books on earth foods and man's useful plants, will offer a series of lectures on plants and animals native to South America.

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Leo Graham Continued



Caught in the act! Bernadette Peters was a summer sensation at the Riviera in Las Vegas.

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After announcing "I lost my virginity to Ms. Crawford," director Steven Spielberg ("Jaws") qualified that startling statement by explaining, "My first directorial assignment was a TV show starring Joan. She treated me like I knew what I was doing when I didn't."

The fond memories extended to films with clips shown from many of Joan's biggest hits. In closing, Jack Jones sang "Everything I Have Is Yours" from "Dancing Lady" as close-ups of that fabulous Crawford face graced the screen. Myrna Loy summed up the tribute when she agreed with Cukor, "As long as celluloid holds together, Joan Crawford will never die."

After writing about such elegant establishment stars as Crawford and MacDonald, it's interesting to note the difference in today's non-conforming breed. Nick Nolte has been living with Karen Ekland 6 years. He says, "When we're ready for sex, we don't give a damn where we are. To hell with rules." Well, that should certainly make a hostess think twice before inviting them to dinner!



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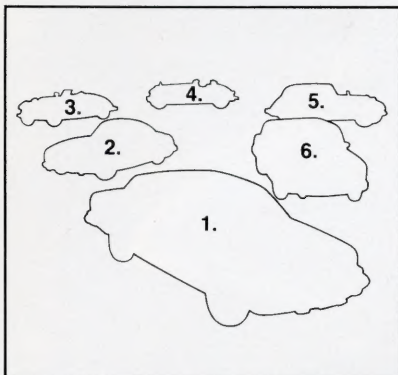
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300D	5 cyl. ohc (fuel injected)	183.4	110.0	190.9	3515
280E	6 cyl. dohc (fuel injected)	167.6	110.0	190.9	3530
280SE	6 cyl. dohc (fuel injected)	167.6	112.8	205.5	3905
450SEL	V-8 ohc (fuel injected)	275.8	116.7	209.4	4080
450SL	V-8 ohc (fuel injected)	275.8	96.9	182.3	3815
450SLC	V-8 ohc (fuel injected)	275.8	111.0	196.4	3860

sign. When Mercedes-Benz engineers create a new car, their vision is wide. They look backwards to retain and improve on their worthiest earlier ideas. And forwards as well, to blend in their latest innovative technology.

Thoughtful evolution in design: a mark of Mercedes-Benz.

To the eye, the changes that have been wrought may be subtle. Invariably, though, they are quietly beautiful—which shows how unerringly their “form follows function.”

More importantly, the cars of Mercedes-Benz are designed to appeal strongly to your intelligence. They are honest cars. The promises they make relate directly to their primary function: well-engineered, safe transportation.

One of the seven Mercedes-Benz models currently available in the United States is in the front rank, left: the 450SEL Sedan. Our full offering is described in the table, above. Each model represents a blending of patient craftsmanship with sophisticated technology.

Enduring value... and enduring pleasure

Many models of the elegant 500K shown here (No. 3, Circa 1935) are appraised at over \$50,000. The rare 540K Cabriolet B (No. 5, Circa 1936) is considered a genuine value at \$75,000. And based on average official used car prices over the past five years alone, the contemporary Mercedes-Benz automobiles have held their value better than any other make of luxury car sold in the United States.

The high retained value of Mercedes-Benz cars is a rational attraction. But they have an emotional raison d'être, too. To experience it, arrange, through your Mercedes-Benz Dealer, to drive one. You'll experience an unrivaled automotive pleasure behind the wheel of this charismatic car from Mercedes-Benz. Truly, the legend continues.



Mercedes-Benz
Engineered like no other car
in the world.

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An unbroken line of excellence. Since 1886, Mercedes-Benz has produced one classic automobile after another. Each one a car engineered like no other car in the world.

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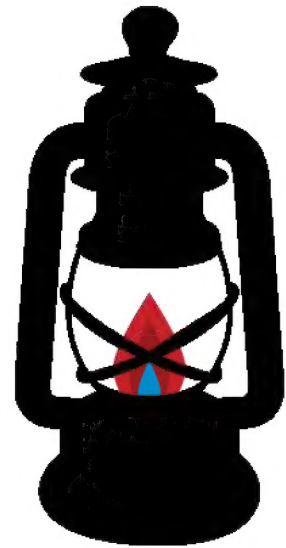
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